

SQUARE DANCING

**Legacy Survey
Results**
see page 9

AUGUST, 1983

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Angels
see page 10

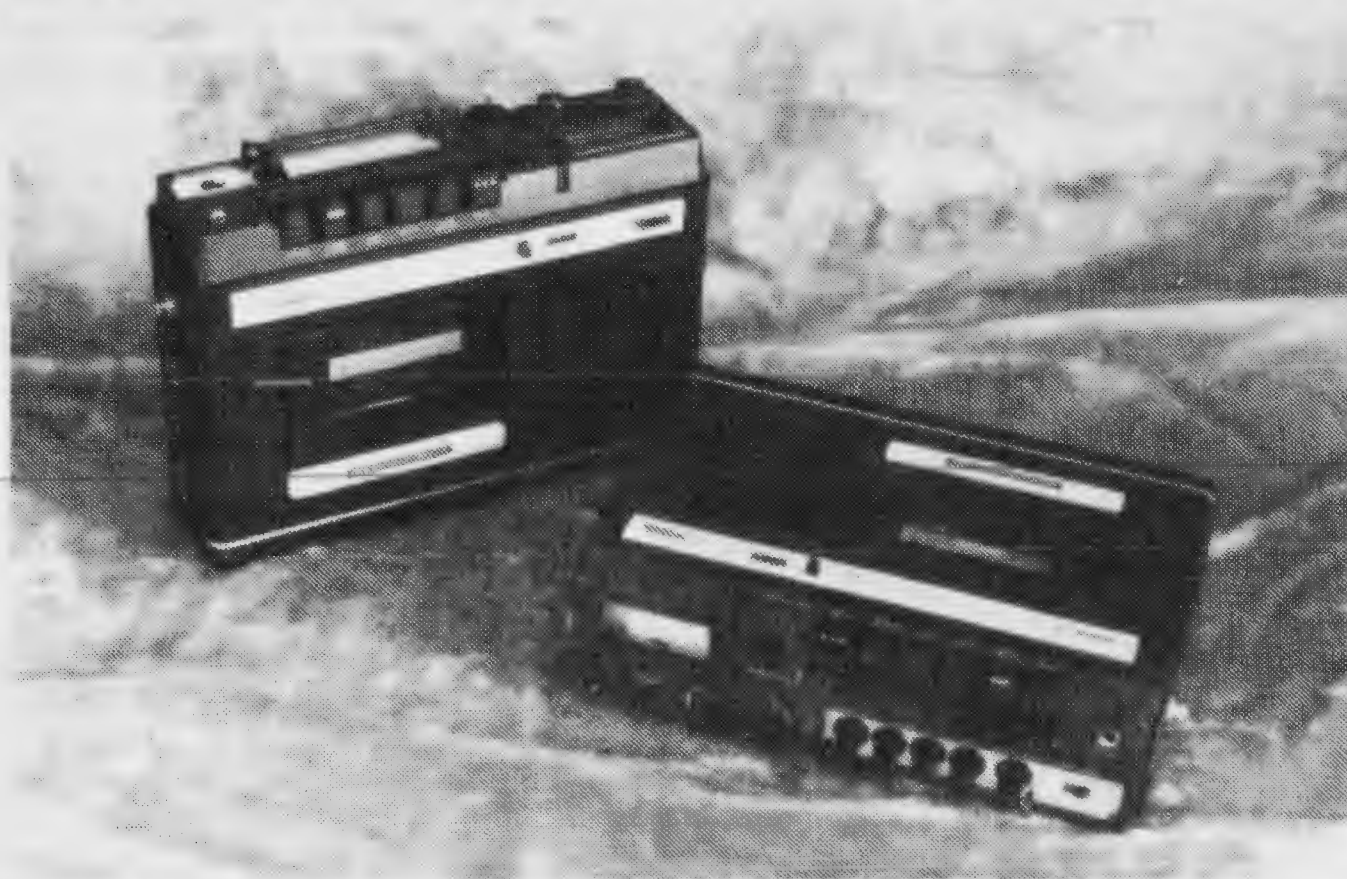
Dancer Dropouts
see page 12



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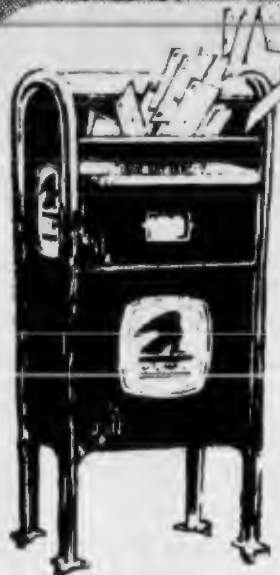


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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

A recent "Dear Abby" column told about how a person might register for shoes, when the left foot is not the same size as the right. I don't know whether this lady includes square dance footwear but it's certainly an idea. Some of your readers might be interested in getting in touch with her: Jeanne L. Sallmall, Odd Shoe Exchange, RR 4, Indianola, Iowa 50125.

Elaine Young
Granada Hills, California

Dear Editor:

The friendliness of square dancers is a well-established fact but nowhere have we encountered such sincere courtesies as were extended to us this past fall while on vacation in Victoria, British Columbia. From the moment we entered the dance hall, the Country

Cousins were our friends. Couples invited us to dance every tip, occasionally exchanging partners . . . What a joy to travel 3,000 miles and feel such a warm welcome! The Directory you publish each year is of great benefit to us all.

Rudi Smith
Northville, New York

Dear Editor:

I am trying to obtain a 45 rpm square dance record (with calls) to the tune, "Dear Hearts and Gentle People." If anyone knows where I might get one, please drop me a note.

George Horna
207 C Linn Court
North Aurora, IL 60542

Dear Editor:

This letter comes from two former square dancers; former because there are no regular Mainstream dances in our area to attend. We both work full time and frequently attend weekend professional seminars. While we love square dancing, we also have other interests. At our Mainstream, Plus and Advanced workshops, we frequently heard how important it is to square dance at least twice a week to be able to keep up. This doesn't give people who cannot make square dancing a full-time hobby a chance to enjoy square dancing too. At the dances we found we were often not able

Please see LETTERS, page 61

SQUARE DANCING

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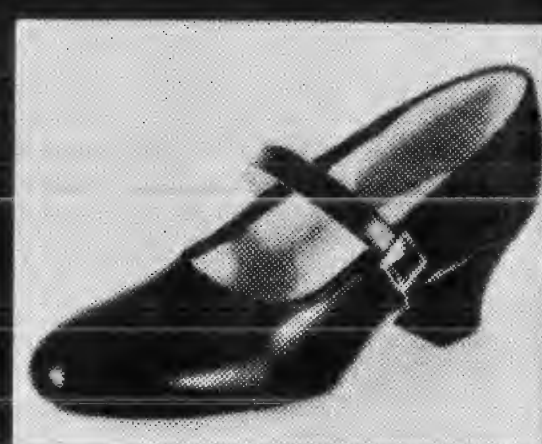
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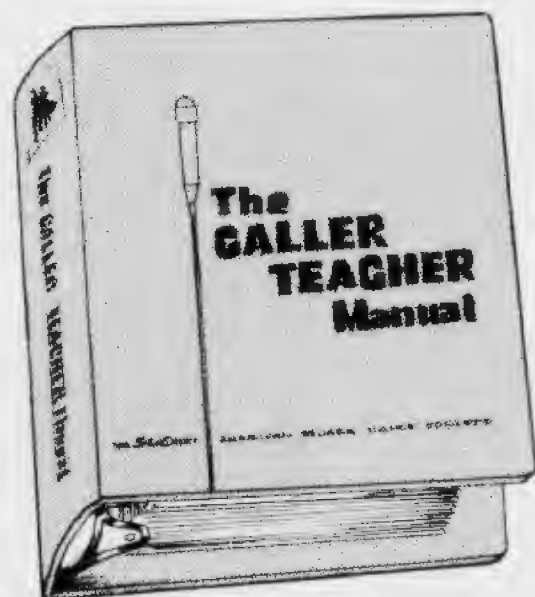
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August, 1983

SUMMERTIME AND THE LIVIN' IS EASY. That may apply to some people, but for those of us thinking toward the new square dance year coming up in the fall, with new classes and a major Square Dance Week campaign to plan, August is a busy month. You're aware, of course, that Legacy has set the dates for Square Dance Week, 1983, as starting on Monday, September 19th, and running through the following Sunday, the 25th.

The purpose of Square Dance Week is to tap the unlimited imagination of square dancers and, by zeroing in on one week throughout the Northern Hemisphere, accomplish a coordinated, attention-getting promotion. If a Madison Avenue advertising agency were to handle something of this sort for the entire square dance activity, it's doubtful that they would be as successful as a word-of-mouth campaign run by happy square dancers. This type of program stands the best chance of reaching those who would like to join us in this activity.

While Square Dance Week is perhaps the activity's greatest out-reach program, by this time next year we should see some rather broad changes in the concept.

Originally, the one-week celebration was a satisfactory introduction to a 30-week course, but when the Mainstream program was instituted by Callerlab, the number of sessions were extended to 41 and, as we've mentioned in these pages before, 41 weeks means that a class starting the first week in September could easily continue on into June or early July of the following year. For this reason Legacy may propose a longer observation in 1984, during which time individual square dance areas may zero in on any single week or short

period of time for their share in a coordinated promotional program.

And, speaking of promotions, the public will once again be reminded of the sounds and color of square dancing when The Square Dancers of America present their 1984 entry in the Pasadena Tournament of Roses Parade. Add to this the coverage the activity will receive when square dancing permanently becomes the official Folk Dance of America. As of mid-May, more than 70 senators had signed on as co-sponsors of Bill HR 1706 but more signatures are still needed.

Assuming a successful passage of the bill, we should expect considerable attention attracted to our clubs, classes, festivals, etc. Already we hear of a new move toward a square dance stamp commemorating "Square Dancing—The Folk Dance of America."

We see interest is being generated to incorporate square dancing as a part of some of the official functions of the 1984 Olympics to be held in Los Angeles in August of that year. Already plans are under way for a mammoth demonstration of folk dances from around the world as part of the opening ceremony and it would certainly be most appropriate for square dancing to be included as the official dance of the hosting nation.

Leadership, a Constant Challenge

SINCE THE START OF LEGACY a dozen years ago, and even before, we've had the opportunity to visit a number of areas to conduct what are now called Mini-Legacies. As a rule, these leadership seminars last two or three days, and are sponsored by a square dance association or group of associations. Callers and round dance leader groups are frequently included among the sponsors.

The purpose of these sessions varies slightly from one area to another but the prime concern is to develop new leadership and to strengthen continuing leadership for those who will be directing the activities of the clubs within the area.

We never cease to be amazed at the outstanding men and women who attend these work sessions, dedicated, in most cases, to determining what problems exist in the area and then seeking the solutions. The majority of these meetings turn into brainstorming

sessions with the emphasis on a solution-oriented program.

If your group is contemplating a Leadership-Development program during the coming 12 months, you'll be interested in learning more about the Mini-Legacy program. Several are already in operation throughout North America. For additional information, you may write to the Chairmen of Legacy, Peg and Doc Tirrell, 3 Churchill Road, Cresskill, NJ 07626 or Don and Vera Chestnut, Executive Secretaries, 2149 Dahlk Circle, Madison, Wisconsin 53593 or the Mini-Legacy Chairmen, Walt and Louise Cole, 944 Charetain Rd., Ogden, Utah 84403.

On The Record – Some Thoughts

WE WERE REMINDED RECENTLY that some time ago we had made a suggestion to various record producers that they might provide an extra service to their customers (as well as an additional sales incentive for their product) by listing on their label the basics program that applies to the calls on each record. An M/S would indicate to the user that all the basics included on the call side of the record were taken from the current M/S program. The word PLUS would tell the caller or dancer that at least some of the movements on the record came from the PLUS category. The word BASIC would tell at a glance that the dance was written using just the first 48 Basics while A-ONE would indicate that the highest program involved for that particular call was A-ONE.

This would give the caller an opportunity of *adjusting*, substituting Mainstream or Basic calls if the record was labeled PLUS and if the caller wished to introduce the call to his class dancers.

We still think it's a good idea and, while one or two of the labels may have tried this as an experiment, we would like to see it used generally as a means of helping to more closely follow the various programs.

Bob Ruff, owner of Wagon Wheel Records, is on the right track. His current catalog lists the most difficult basic on each record. 19 records are suitable for beginning dancers.

☆☆☆

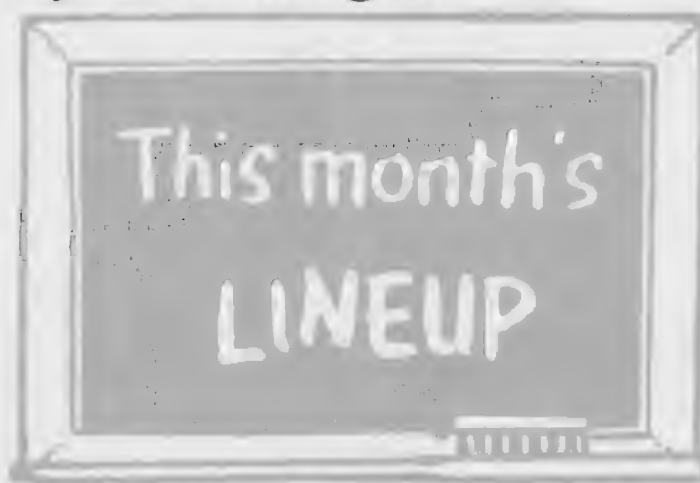
Caller Mac McCullar, producer of Scope Records, wrote us recently, "I love the colorful names we use in square dancing and the following names of hoedowns are no excep-

tion." Some of his examples: Bubbles, Boomerang, Sneaky Reptile, Hambone, Long John and Corn Chips.

We think back to others that have given us a chuckle, particularly one that went on Capital Records' hoedowns. The title was missing and so we identified it by the first line of the chorus as "Laugh and Grow Fat, the Fun's All Over."

If you're working with the traditional and use some of the tunes that have been part of this phase of the activity, you've undoubtedly discovered some dillies. Many of them have been titled to commemorate *historical* events. Occasionally, a tune will come up that is more aligned to an *hysterical* event. One comes to mind. It's a Scottish number some of us use for contras. The title: "Kiss me Quick, My Mither's Coming."

Once you get started on something like this, there's just no stopping. Unfortunately it's usually the callers who run across these interesting titles and it might not be a bad idea, once in a while, if the caller would let the dancers know the names of the hoedown tunes they are dancing to.



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Final Results

1982-83 LEGACY DANCERS SURVEY

THE 5,481 FORMS RECEIVED in Legacy's third survey have been compiled and the results reviewed. All 50 states, Canada and several other nations participated in the survey. Thanks to a computer, the 208,000 data points and 127 pages of comments were reduced to three mini-floppy discs.

Comments, which ranged from one very succinct sentence to several pages, were reviewed by three Trustees who presented summaries at Legacy VI in St. Louis this past May. It was obvious that a great deal of thought, some good ideas and a mountain of love for the activity were evident.

The average survey respondent danced between four and five times per month and had about six years' experience. The largest group by frequency danced four times a month and the largest by experience had been dancing three years. This fact suggests that new dancer retention was less than average between 1981 and 1983.

Classtime Most Effective

About two-thirds of all dancers had been club officers. One-fourth had attended a leadership panel or seminar and two-thirds of those found the information useful.

Respondents were asked what methods of teaching and/or emphasizing etiquette were most effective. 68% voted "caller in class" with "by example" and "experienced dancer in class" each receiving a little less than half as many checks. Dancers apparently deem written material ineffective since it was checked on only 6% of the forms.

Dance "mixers" were appreciated more by the less experienced and less frequent dancers. Higher frequency dancers rated "clothes" more positively. Dancers with four to five years' experience had the lowest opinion of club leadership. The poorest overall attitude was scored by six to seven year dancers.

Dancers were asked, "Of those you know who have dropped out of square dancing, what do you feel were the most significant

reasons for their disappearance from our activity?" The 5,481 respondents checked their forms as follows: 38% felt pressure—towards higher dance levels; 28% felt rushed—inadequate learning time; 21% social—not accepted by the group; 13% caller inadequate in some way; 11% club—functions or responsibilities; 11% were bored—not enough variety; 8% styling—rough or nonstandard moves; 34% other. A total of 2,195 "other" reasons were given. They broke down into three broad groups: Personal (1,350), club related (408), and other dance related reasons such as "no partners for singles" (82).

Pleasure of Dancing — Tops

The attitude portion of the survey was designed to define changes in dancers' values regarding 14 different aspects of the square dance activity. It has a +5 to -5 scale and has been used in the same format for all three Legacy dancer surveys. Dancers rated the overall activity plus 2.4 in 1980, plus 2.0 in 1981, and plus 2.1 in 1983. Averages for 12 of the 14 separate aspects followed the same profile or had no significant trend. The two that did not conform were "new acquaintances" and "pleasure of dancing." Dancers have collectively rated these lower in each of the three successive surveys. "Pleasure of dancing" has always been the top scoring aspect, starting with a plus 4.5 in the first, plus 4.4 in the second and plus 4.3 in the third. However, the steady decline as scored by more than 10,000 dancers over four years should be a cause for concern by dancers and callers alike.

It would seem that most were saying, "Keep the fun and pleasure in dancing, teach them social as well as dancing skills and reduce pressures wherever you can." Copies (by state and overall) are available from Legacy's Executive Secretaries, Don and Vera Chestnut, 2149 Dahlk Circle, Verona WI 53593. Some states did not have enough forms submitted to provide adequate data. Another survey is planned for late 1984.

How angelic are our Angels?

To be an able assistant, there are
Guidelines for class helpers to follow.

• *The dancer was obviously angry. Watching, off to the side as the class members were being taught how to do a swing thru, the club member moved into the center of the square as the tip ended and, skipping any of the gentler amenities, set out to criticize one of the couples. "If you two don't do better than you've been doing, you're never going to graduate from this class." Then, with motions not completely unlike those of a Sumo wrestler, the new dancers were shoved until they faced each other, their right hands raised until they were touching, then, with the helper's hand on the anguished male dancer's shoulder, the pair was physically twisted into a different location. "There now, that's where you're supposed to be!"*

• *In another part of the hall, another pair of obviously experienced dancers sought the attention of the students. "It's all right to promenade the way you're doing here in class but when you get out into club dancing, you're going to want to do things differently. Here, let us show you how experienced dancers do a do sa do . . ."*

• *And, in still another square, "We've been watching all of you very closely and for the most part we think you'll be able to keep up with the club." Then, turning to couple number three, ". . . all except you two. You're obviously just not cut out to be square dancers. We're sorry, but you just won't be welcome in our club!"*

☆☆☆

THESE EXAMPLES MAY BE DIFFICULT for you to read but they are just a sampling of comments received in recent years and submitted as the pits in poor square dance public relations.

They say that the toughest movement in

square dancing is the action that brings two newcomers through the front door of the square dance hall that first night of beginner class. Once the new dancer is in class, it should be a cinch to convert him or her into an enthusiast. Square dance polls tell us different reasons why square dancers drop out of the activity. However, almost 100% of those who answer these questionnaires are currently involved in the activity. Those who are not heard from are the ones about whom we should be most concerned—the *pushouts*.

Now it would seem, from what we have said to this point, that we are starting a campaign against helpers or "angels." This is not the case. There are certain guidelines and ground rules to be followed and, if followed, *angels* can be a real boon to the caller/teacher and to the class as a whole. With the starting date for fall classes just around the corner, it's a good idea to look closely at this helper situation.

We are not intending to paint a gloomy picture of the role of the helper, but we do stress the need for a good understanding between the caller/teacher and those who have come to assist him. First of all, if a caller/teacher is equipped to do his work well, he will be the one who teaches the newcomer not only *how to dance* but *how to become a good square dancer*. His lessons will include the necessary styling and standardization comments and he will be in the best position to know when movements need to be drilled, practiced and even retaught.

As *the* teacher, he needs to be in a position where he commands complete attention of the dancers and, because of this, any attempts by others to teach serve as a distraction. For that reason, one of the first rules of being an angel is to act and think as a new dancer. By being in the right place at the right time and doing each basic the way the caller/teacher is presenting

it to the class, sets the helper as a model for the new dancers.

While the caller realizes this, dancer/helpers who are new in the activity cannot be expected to realize the time involved in the learning process. Because they, the angels, know a movement, there may be a tendency to become impatient, and this impatience lends to distraction. The most valuable helper is one who, though he has heard the same line many times, will focus his attention on what the caller/teacher is saying, will avoid being a policeman or a second teacher and will set an example of friendliness and consideration.

While he is teaching the class, the caller is the spokesman for square dancing and those who may be the sponsors of the club (other than the caller himself) would do well to allow the caller to retain the mastery of the mike during the course of lessons, funneling any special announcements through him. A class evening is little different than a club night of dancing and it is the caller who is helping to establish the atmosphere. He or she is in the

best position to sense the ideal timing for announcements.

With all of this in mind, the helpers can be invaluable as assistants, particularly when a sufficient number of angels are on hand to make sure that even one lone student couple will not be made to sit out, for as one instructor said recently, "You can never learn to square dance by sitting down."

In the same way we would hope the veteran callers are the ones to bring new dancers into the activity, it is the experienced and thoughtful square dancers who may very well set good examples for the newcomers to follow and, for that reason, be best qualified to work as helpers. While serving as an angel often provides additional learning and dancing experience for a new dancer, unless an individual has achieved a fair degree of knowledge, friendliness and enthusiasm for the activity, he may have little to contribute as a class helper. During this month, it's not a bad idea to give considerable thought to what the class assistants can and should accomplish.

A Few Common Sense Ground Rules for Helpers

IF YOU ARE BEING CONSIDERED as one of the helpers for a new class, you should certainly enjoy yourself. There are, however, certain things that you can demonstrate by your attitude and your love of the activity that will be a help to the caller and to the new dancers.

(1) Convert your dancing to what the new dancers are learning. Stick with the style and standards that are being taught.

(2) You can help most by setting a good example, by being a good listener, not talking when the instructor is talking and not attempting to teach. Chances are that when a problem pops up, the caller/teacher will already know what went wrong. But, if you see something you feel he should be aware of, do let him know so that he can handle the situation with the new dancers rather than you.

(3) In the early weeks of the class, your caller/teacher may appreciate it if you dress fairly simply, reserving more elaborate cos-

tumes for later on. Frequently, in the beginning, the student ladies are asked to wear full skirts, comfortable blouses and low heeled shoes. The men will be asked to wear long sleeved shirts, comfortable slacks and soft-soled shoes.

(4) Your prime purpose as a helper is to ensure that all student dancers have an opportunity to dance, so if you see one of the class members sitting out, please see if they won't take your place in the square.

(5) And finally a couple of "nevers." Never yank or pull or push one of the students into position. The object of class is to get the dancers to think for themselves. Granted, it takes time and a great deal of patience, but it does pay off. Avoid talking when the caller/teacher is instructing. It's easy to distract someone in a square and if you, as an experienced dancer, focus your attention on what is being said over the microphone, you will influence the newcomers to do the same.

Dancer Dropouts

An in-depth

ANALYSIS

by Dave Westlake, Maynard, Massachusetts



WHEN DISCUSSING DANCER DROPOUT in the past, writers have invariably chosen one or two assumed causes as being *the* culprit, with the blame nearly always placed on the club or the curriculum. Unfortunately, we tend to oversimplify problems such as this one and, in particular, we tend to latch onto one logical-sounding viewpoint which then becomes the accepted viewpoint, to the exclusion of all others. To me, the problem of dancer dropout seemed to be such a complex one that only an in-depth analysis would lead to some sort of solution.

Unique Individual Problems

First of all, are we justified in blaming the club and/or the caller exclusively? Of course not! There are many psychological problems which would influence an individual to quit dancing. Some people dislike being touched and I can well imagine that, even though they might be able to tolerate the continuous touching and close contact of our dancing for a short time, eventually the pressure would build up to such an unbearable state that they soon would find some excuse to quit. Also, most of us, when we first enter into square dancing, find it difficult to listen to and to follow the caller's commands, but with practice we eventually improve and it becomes second nature. Yet there are many who, perhaps through extreme stubbornness or a strong compulsion to control everything in their lives, never do acquire that ability to listen and follow commands. They also fall by the wayside. And there are other problems unique to individuals, many of which may even sound picky; nevertheless they are serious enough to cause dancer dropout. Some people are too critical of themselves and others; some don't care for square dance clothes; some rugged individualists are unable

to tolerate subordinate roles as one person in an eight-person team; and, finally, some people simply lose interest in dancing — to them it is a temporary craze, a fad. In any case, this individual probably isn't even aware of the real reason why he or she quit dancing.

Teaching and Curriculum Problems

Next, we have problems regarding teaching, the area where most of the blame has been placed for dancer dropout. Even here, however, the situation is a complex one involving, as it does, individual caller idiosyncracies, club policies, over-eager angels, time and hall limitations, snow cancellations, degree of adherence to Callerlab guidelines, individual learning deficiencies, and so on. Does a caller utilize effective teaching methods? Is there enough drill on figures, especially those taught late in the course? Is the learning period long enough, or is too much being packed into the available time?

Are all possible combinations of figures covered? Finally, what about individual learning problems? Some people learn at a slower pace than others. Generally, we try to recognize this and patiently make compensation for it, but occasionally there are serious learning deficiencies. The teaching profession has developed effective recognition methods and teaching programs designed to help such students, but the average caller/teacher does not have the experience necessary to recognize this situation, and therefore may struggle along for weeks trying to compensate for a student who rightfully belongs in a special teaching class.

Social Factors

The third problem area is a social one — again one of the whipping posts on which the blame for dropouts has been placed. Here, the beginning dancer, either during the stu-

dent period or after graduating and joining the club, actually receives or feels that he receives criticism for his goofs from more experienced dancers. Many of us know that this can hurt, indeed to the point of wanting to quit dancing altogether. Unfortunately, this happens often enough to constitute a major cause of dancer dropout — “unfortunate” because we all know that only a handful of dancers are ever so rude or impolite as to want to hurt a beginning dancer. Also, once in awhile a beginning dancer finds him/herself being ignored or snubbed by club members, or the members are not putting themselves out to extend a welcoming hand of friendship to the beginning dancer. I suspect this doesn't happen too often because such a club wouldn't be in business very long — especially if they treated their guests the same way! Nevertheless, this has been cited as a cause of dancer dropout, therefore should be seriously considered whenever the dropout problem is addressed. In this social problem area can be listed all of the weird experiences which can happen not only to beginners but to any dancer. Have you ever been yelled at or put down by a caller? It has happened! Then there are the commonly cited weirdies such as having one's arms almost pulled out of their sockets, being roughly pushed or shoved or, in a lady's case, being swung so hard as to be put off balance. All of these little experiences are potential reasons for a dancer to become discouraged to the point of dropping out permanently.

Level Concept Problems

The fourth and final problem area lies in the concept of levels or plateaus. Long time dancers, as well as new graduates, have felt frustrated and confused by not only having to choose a level at which they felt comfortable dancing, but also by the very loose interpretations placed on these levels by both callers and club officers. Many dancers have had the discouraging experience of traveling miles to a club dance advertised as Mainstream Plus Two, only to discover too late that the caller was throwing in Advanced APD and a few A1 figures. One of the more serious ills engendered by the level concept has been the attempts made by so-called “higher level” clubs to run beginner classes of 30 to 35 weeks, followed by a six- to eight-week PhD course — after which graduates are expected to join in

club dancing. Needless to say, many fall by the wayside — usually before the end of the PhD course! One prominent caller and member of Callerlab is convinced that these clubs are doing their beginners a great injustice as well as considerable harm both to themselves and to square dancing in general.

There is little doubt that the detours or problems that beset the activity today are not necessarily limited to the present time. Many of them have been with us for a number of years. At the same time, problems that faced square dancers a few years ago no longer exist. So there is always the expectation of a solution and this article sets out to analyze where constructive thinking is necessary.

Two myths have grown up around the level concept which many square dance leaders have attempted to dispel without a great deal of success. The first myth is that Advanced APD (I've heard club leaders talk about APD as though it were some kind of Holy Grail!) and A1 through C3 are a superior kind of dancing. Nothing could be farther from the truth! In fact, there are many thousands of Mainstream dancers whose dancing is greatly superior to that of many of the so-called “higher level” dancers. The second myth, held by both callers and dancers alike, is that there is an automatic progression in the learning process from Mainstream Plus to Advanced APD and A1. In reality, no such automaticity exists, except for those dancers and callers whose primary interest lies in greater and greater challenge.

The truth is that there are two kinds of dancers: Those who like to dance *primarily for the challenge*, and those who dance *mostly for the joy of dancing*. Both groups enjoy challenge, but members of the first group find it in *ever more complex and greater numbers of figures*, while the second group is *satisfied simply with the challenge of extemporaneous hash calling*. According to one caller, who is generally considered to be one of the better callers in the business, it is a far greater challenge for a caller to create an interesting dance experience for this second group than for the first. The failure to recognize this division between the two kinds of dancers has contrib-

uted to a great deal of misunderstanding and confusion between the proponents of each viewpoint (most of whom weren't even aware that there were two viewpoints), and has both directly and indirectly influenced dancer dropout.

Summary and Conclusions

It can be seen that there is no *one* cause of dancer dropout, but that, indeed, there are *many* actual or potential causes. There are some which neither the club members nor the caller can do anything about. Individual problems, such as learning deficiencies, inability to listen to and carry out commands, etc., are noncorrectable — at least by any action the club might take. Also, social problems may be alleviated eventually simply by continuing to draw attention to them, but no simple steps can be taken to change individuals' behavior.

One problem area which can be addressed with reasonable expectation of success, however, is the teaching area. Perhaps for starters, caller/teachers should involve themselves in effective teaching courses or seminars. Just learning to call well is not enough. Some of the best callers are poor teachers, while some of the greatest teachers are only so-so callers. Through prompting from Callerlab, callers should perhaps assess their teaching effectiveness with a cold, hard look at themselves. Just how effective are our caller/teachers?

Questions should be asked regarding the curriculum. Is it true that the learning period is too short? Or is too much being crammed into the available time? Are "higher level" clubs being realistic when they expect their graduates to be able to continue dancing at the club level after only 35 to 45 lessons? Perhaps such clubs shouldn't even be sponsoring basic beginner classes at all, but instead be providing beginning classes in what I view as true challenge dancing, i.e., Advanced APD through C3, and drawing their members from qualified, experienced Mainstream dancers. Even the concept of offering two halls for both Mainstream and "higher level" dancing is not a good one, in my opinion, since it tends both to perpetuate the myth that the "higher level" is superior dancing and to put pressure, real or implied, on the beginning dancers to achieve that so-called "higher level."

The gulf separating the two divisions of

dancers, the Challenge and the non-Challenge, is a lot wider than many people think. At district conventions and state festivals, the two groups meet but rarely. In square dance publications, Advanced and Challenge columns are clearly separated from the rest of the material. Perhaps it's time we recognized this *de facto* separation by creating two separate divisions in contemporary square dancing. One would be called "contemporary mainstream square dancing" and the other "contemporary challenge square dancing." Do away with the word Advanced and incorporate A1 and A2 into the Challenge area where they rightfully belong. At the same time, all level and plateau designators should be dropped from Mainstream dancing. It should be obvious that those who dance purely for the joy of dancing don't need levels.

On the other hand, Challenge does need levels, since part of the fun is working oneself up to a "higher level." I suspect that the level concept was developed by proponents of the Challenge viewpoint in the first place! If this plan were adopted and we could get the majority of our clubs and callers to abide by it, much new (and old) dancer frustration would be eliminated immediately. And there would be no more controversy between members of a club wanting to "raise the level" of the club and those wanting to stay at a "lower, relaxed level" of dancing. It is certain that one of the major causes of dancer dropout would just simply disappear.

Check All the Causes

An attempt has been made to look at the problem of dancer dropout in greater depth than has been presented in past articles and letters. Some new and perhaps provocative ideas have been presented. Certainly, no one person could possibly cover every aspect of the problem. But what I have tried to do is to get people to consider causes other than the old standards of "too few lessons," "criticism," and "rudeness." Until we look at *all* of the causes, no amount of corrective measures will solve the problem.

No criticism of callers, Callerlab or any group, club or person is intended. Obviously, much has been done that is both good and lasting by callers and dancers alike. However, I am sure most people will agree with me that there is room for much improvement.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



On Charging Callers

I CANNOT RESIST REPLYING to an article in your March issue. I have been calling for more than 25 years and I, and all callers that I know, pay when we attend a square dance at which we are not expected to call. When a caller attends as a dancer, I would think he would expect to pay as any other dancer would. Evidently the person (Name Withheld from Missouri) is not aware of how other clubs operate or possibly they attend clubs in their own area that have a mutual agreement that callers will not be charged when they come to dance.

If you did not charge a caller to dance, how would you determine who was a caller? Is it someone who can call five or six singing calls? Some clubs have five or six people in the club who call but maybe never outside their own club. Would these be considered callers? I live in Illinois but I have danced with many clubs in Missouri and I have paid every time. I would not have it otherwise.

— Paul Wright, Mascoutah, Illinois

On Dancing with your Caller/Partner

I WONDER IF THERE ARE OTHER square dance callers' wives who have this problem? You go to a dance with your man, to dance! This happens once in a while, not often, but for a change you get to dance with your husband. He is a nice, easy-going person who wouldn't think of hurting anyone's feelings. Some woman comes along (mind you, she has her own partner) and heckles him until he dances with her. And there you are again, sitting out a dance you really wanted to dance. It would be nice if these women would be more caring of the caller's wife. When she does come to a dance with her caller/husband/partner, please ladies, let them dance together.

— Lonely on the Sidelines, Mojave, California

On Being a Beginner

ON THE CHANCE that a newcomer's opinion might be representative of many newcomers, I'm going to voice a complaint. I started in a beginning class last September and I'm having a ball. My partner is my 23-year old daughter who is a charming girl. I've had to clean hoof marks off my boots at the end of the evening. I'm sick of sweaty female hands and my daughter has come home with nail cuts in her hands when some idiot clutched too hard. That's all part of the learning process, however, and I don't get bent out of shape when it happens. None of it is intentional and I make my share of mistakes too.

But I wish that regular club members and those "beginners" who can dance but are going through the course to qualify for club membership would be beginners and quit showing off so that it ruins the dance for the rest. Pope

wasn't thinking of square dancing when he wrote, "A little learning is a dangerous thing . . ." but it applies all the same. The fancy twirls, the hesitation steps, the extra kicks and the substitution of something "cute" for what is being taught and practiced is a rotten intrusion in a carefully-structured lesson.

If a dancer wants to show off, fine, but a class is not the time and place. A class is a learning situation, albeit a fun place, and beginners have their hands full with the lesson. And the lessons are a stepladder. Miss one and the next week you fall on your "butt." Can't we beginners just be allowed to learn?

— *Frederick Monteser, Phoenix, Arizona*

On Dancing By Definition

I FEEL THE ARTICLE by Ed Heldt (March, Vox Saltatoris) requires a reply. One of his complaints was, "Who wants to hold hands with the same sex?" Does this mean that the following movements are to be considered unacceptable: Allemande thar, ladies chain, flutterwheel, men/ladies star, swing thru, spin the top, scoot back, coordinate, follow your neighbor, etc., and etc.? All these movements require that persons of the same sex touch hands at some point.

If I were to be asked what movements are objectionable or undanceable on a same-sex basis, the list would include right and left thru, eight chain thru, star thru, curlique and box the gnat. I think the real complaint is that dancers object to being unable to execute a basic that they are familiar with by name but, through lack of training or exposure, are unable to execute from an unfamiliar or nonstandard position. Perhaps we need a definition of "dancing by definition."

— *Colin Walton, Melbourne, Florida*

On Dropping Out

WE HAVE BEEN DANCING for quite a while and if we drop out it will be because we have to think and work too hard during a night of square dancing. We cannot relax and enjoy ourselves. Even though we do not like the compulsory joining of the Plus I and II plateaus and regret the introduction of Quarterly Selections in the Plus level, we will put up with them for workshops and for dancing during the rest of the night, as long as we can relax and enjoy ourselves during the singing calls. We don't even mind if the callers change the singing calls to accommodate Plus movements, as long as the figure remains the same during the whole singing call. But when callers start to throw in four different figures that do not always fit, then we cannot relax and enjoy it anymore. Ultimately it may be the straw that breaks "this" camel's back.

A.L. Schalkx, Mission, British Columbia

On Single Ladies

WE ARE ABOUT AN HOUR'S DRIVE from Memphis, Tennessee, and they have two singles clubs that I know of and also a national singles square dance organization where ladies can go to dance. Single graduated dancers are not unusual in the clubs in our area and most of the couple dancers do not object to the singles if they can dance. The singles whom they object to are those who

barely know their basics and make no effort to learn more.

My wife does not want to dance every dance for health reasons and does not object to my dancing with other ladies. The only objection I hear about singles is they pay their dues but never participate in club meetings or volunteer for offices or other jobs which need to be done. If a club allows singles to join, the singles have just as much of an obligation to work as do the married dancers.

I have been considering teaching a class of all women. As for an all-women club, I feel they can decide on this when they know more about square dancing. I would like to exchange ideas with anyone else who has thoughts along these lines.

— Rol Seiter, 840 E. Main, Apt. 21, Blytheville, Arkansas 72315

For their Devotion and

many Contributions to the

Square Dance Activity

The Silver Spur

Awarded to

Dick and Jan Brown

of Bellevue, Nebraska,

at the Legacy Convention

in St. Louis, Missouri —

on the 13th day of May, 1983



Along with the Silver Spur, these thoughts were conveyed to the Browns during the presentation:

In grateful recognition of your endless hours of involvement and your unselfish devotion to the square dance activity, we salute you. Your leadership strongly influenced square dancing throughout the state of Nebraska. Among your many endeavors you established a Blue Ribbon Committee that became a "think tank" for achieving area goals. You were instrumental in providing assistance to school teachers so that square dancing could be properly presented to the children of Nebraska. Your leadership instincts led you to participate in the founding of the State Convention and the installation of a telephone information service for square dancers. You have been instrumental in organizing a most effective Mini-Legacy program in your area.

As former Executive Secretaries of Legacy, you are admired by your peers for your ability to deal fairly with all sides of the coin. As Survey Chairmen, your initiation and processing of square dance questionnaires have provided information and a unique service to the activity, which will serve as guidelines for the future.

You are held in the highest esteem and we join your many square dance friends in saying, "thank you." And so, like the knights in the days of the Crusades, "You have done your work well and have, indeed, won your spur."



*The Sets In Order American Square Dance Society
Speaking for Square Dancers, Everywhere*



Square Dance Foundation of New England

A DREAM is on its way to becoming a reality. Square dancers, round dancers, contra dancers, and traditionalists to advanced dancers are watching as a piece of property is developed as a center for the promotion, preservation and perpetuation of the New England Square, Round and Folk Dance Heritage.

Kramer's Hayloft was built in South Weymouth, Massachusetts, in 1936 as one of the (then) most modern dairy barns in New England. In the late 1950's a fire badly damaged one of the churches in town. "Sam" Kramer suggested a square dance to help raise money for repairs. Up to that point, Sam's only connection with square dancing had been viewing it on television, but his interest was piqued. The dance turned out to be a huge success with Charlie Baldwin as emcee. Some time afterwards the barn was remodeled and Kramer's Hayloft, devoted primarily to square dance activities, opened its doors on November 5, 1959.

The Building of a Foundation

Now a new story is about to unfold at the Hayloft. The Square Dance Foundation of New England was born last year and is in the process of purchasing the five acres of land and buildings, which include Kramer's Hayloft. Raising \$225,000 is their immediate goal; their long-range dream is to provide a physical facility which will house the legacy of square dancing in New England. The Foundation

proposes to collect the history of New England dancing, write it down, catalogue it, keep files of its music, literature and choreography and make it available to those seriously seeking this information. Eventually, the Foundation hopes to build facilities which will include secretarial services for the various New England dance associations, an office for The New England Caller magazine, a library of past and present square dance material, a display of related costumes, an up-to-date reference file on organized dance groups in New England, a sound-proof music and recording room, meeting and classrooms for clubs, a dance hall to accommodate 20-30 squares and an adjacent camping area for outdoor recreation facilities.

A Nonprofit Organization

The Foundation is a nonprofit, incorporated organization. It is run by a board of directors that includes representatives from the various New England dancer, caller and cuer associations.

Donations to the Foundation are tax deductible and may be sent to Square Dance Foundation of New England, PO Box 329, Beverly, Massachusetts, 01915. For further information contact the above address or telephone 452-4224, 922-2422, or 473-7370 (all area code 617).

The square dance heritage in New England is alive and well. The Foundation plans to keep it that way!

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

CONVERSION MODULES are used to take the dancers from one known setup to another. Keep in mind that the term setup implies that you know not only the formation but also the sequence of the men and ladies, and partner relationships (FRS). As much as I like to work around the technical terms associated with square dance choreography, this one is essential. You have to know where you start and where you end up. The key to keeping the conversion module idea usable is to only make or memorize modules that accomplish certain tasks. Otherwise, everything becomes a conversion module.

Two common categories of conversion modules involve changing a zero box into a zero line (ZB-ZL) or going the other way from a zero line to a zero box (ZL-ZB). The two following examples are the shortest modules I know of to do each task.

ZB-ZL

Swing thru
Girls circulate
Spin the top
Right and left thru

ZL-ZB

Curlique
Single file circulate
Men run

The above two examples require square dance terms that are usually introduced fairly far along in a set of lessons. Depending on when you teach star thru in your set of lessons, the following two conversion modules can be used very early. I teach star thru soon after the start of a set of lessons for several reasons. One of the reasons is to use it to quickly change the formation in order to work the beginning basics from both boxes and lines. The following two examples not only convert setups but will also provide the dancers with interesting combinations of right and left thru and two ladies chains from different positions.

Why bother to use conversion modules? For one thing they vastly increase the numbers of possible combinations of other modules. Take the following diagram of only ten modules and see how many paths you can

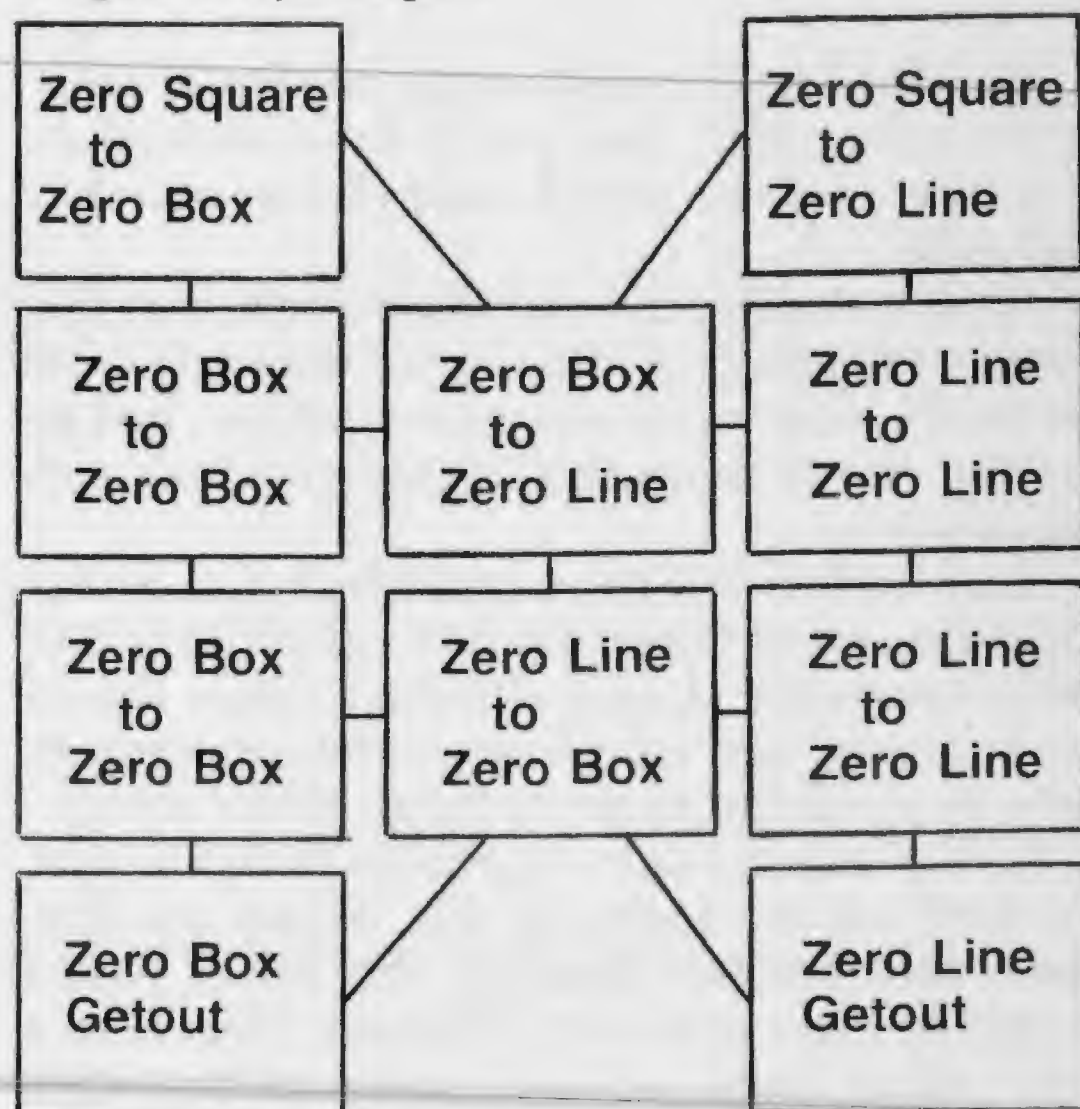
ZB-ZL

Right and left thru
Dive thru
Right and left thru
Two ladies chain
Pass thru
Star thru
Two ladies chain

ZL-ZB

Two ladies chain
Star thru
Dive thru
Right and left thru
Two ladies chain
Pass thru

draw from the top of the diagram on each side to the bottom. I believe you will get a headache long before you run out of possible combinations. In addition, I purposely left out many other possibilities just to keep the example fairly simple.



Another reason to use conversion modules is that some square dance calls just lend themselves to making conversion rather than zero modules. A recent example is divide to a column. Another example is coordinate from the Plus list. Both of these calls tend to move people around to where it is more efficient to convert to another setup rather than to zero the module back to the same setup. Check the following two examples and I think you will see what I mean. It is a case of using the best tool in the right place. The conversion modules definitely have a place.

ZB-ZL

Pass to the center
Touch
Divide to a column
Single file circulate
Single hinge
Right and left thru

ZL-ZB

Touch one quarter
Coordinate
Men trade
Wheel and deal

TAKE A GOOD LOOK

a feature for dancers



TIME OUT FOR
THE NEW DANCERS

BARBARA: This will be the tenth year (or is it the eleventh?) Joe and I have served as *volunteers* for the new dancer classes our club supports.

JOE: Actually, the club doesn't sponsor the classes but offers our caller all the assistance he needs. As long as we can remember, he has briefed the club on the classes' progress and graduation.

BARBARA: We get a great deal of personal pleasure out of these dances—as actually our caller treats the classes more as a dance than a work lesson, and we all agree the newcomers have as much fun as we do in our club dances.

JOE: One of the remarkable things is that we find we are learning too. When we first came into square dancing, the list of basics taught in class was a bit different. New basics have since been added, some of our area idiosyncracies have vanished and the Callerlab definitions and styling notes have taken over. Were it not for our attending as helpers, we would simply be unaware of the changes and the accepted way of doing things.

BARBARA: As an example, somewhere along the line we had picked up the habit where, if we were in parallel lines of four having passed thru, we would automatically go into varsouviana position if told to do a wheel and deal.

JOE: I remember when our caller taught the accepted method where a couple would simply take adjacent hands, with arms bent at the elbow. Because few if any movements following the wheel and deal could comfortably relate to a varsouviana position, the adjacent handhold made great sense.

BARBARA: After one of these sessions we

mentioned that the newcomers' dance styling was a bit different from the way we were dancing in class and wondered if this would create a problem once the dancers graduated and became club members. As a solution, our caller made it a point during the subsequent club dance workshop periods, when he would be introducing a quarterly selection or an experimental movement, to also instruct the club dancers on comfortable dancing, styling and standardization. I think the club members appreciated it and we did note that it made an easier transition last year for the newcomers coming into the club, as they did not have to drop some of the correct styling they had learned in order to dance with the veteran dancers.

JOE: When we went through class, I'm sure we learned something about the history and background of the activity, but somewhere along the line much of it had been forgotten. One of the bonuses of being a dancer-helper has been that we can hear this history and background again. We never figure we are sacrificing anything by playing the role of *angels*. We gain as much as the new dancers do and because we regularly attend class we get a good insight into our new crop of dancers and are in an excellent position to help them with their transition into Mainstream.

During this month and next many of our features will be aimed at the important concepts in converting nondancers into enthusiastic, smooth and considerate square dancers. A significant number of the ideas used came from you. Our thanks.

The Dancers

Walkthru

A PAIR OF USEFUL IDEAS

HERE ARE TWO EXCELLENT IDEAS gleaned from area publications and initiated by their associations. Perhaps your areas have something similar. If not, you may wish to consider putting either or both of the following suggestions into action.

A State Calendar

The May, 1983, issue of SQUARE TALK (published by the Associated Square Dance Clubs of Utah) included a State Calendar for the year. In an attempt to eliminate any duplication of major square dance events, each month is shown with certain dates "blacked out." These blacked dates indicate a special dance had been cleared with the Association and placed on the calendar.

The "rules" for clearing dates include: (1) Should two dances apply for the same day, the one received first will be chosen. (2) Dates should be cleared at least three months prior to a dance. (3) Dates should be cleared through a district first before being sent to the state association. Once these three rules have been met, a dance is listed in Coming Events and shown on the State Calendar.

The association suggests the following guidelines: (1) Try not to schedule more than one major dance per week. (2) Recommends two or less special dances (requiring state clearance) per club per year. (3) Attempts not to saturate the calendar with a major dance every week. (4) Try to schedule special dances on a regular club night.

Thank You Cards

SQUARES 'N' CIRCLES, official publication of The Greater St. Louis Folk and Square Dance Federation, included in the center of its April, 1983, issue two pages which could be removed. Each page contained four "thank you cards" which were perforated for easy separation.



The cards stated, "The customer you just served is a square dancer. It has been nice doing business with you," and the Federation suggests that each time a dancer makes a purchase or pays for a service, they leave a card.

This is a simple and effective way of acquainting business people with square dancing. It also might be a good opening thrust prior to announcing square dance classes.



Perforated cards included as part of the St. Louis publication are readily available for all readers to use.

DANCER RESPONSIBILITY

From ASARDA NEWS, publication of the Alabama Square & Round Dance Association.

MANY BOOKS AND ARTICLES have been published regarding the responsibilities of leaders, callers and cuers and very little has been written about the responsibilities of a dancer. The dancer is the backbone of the total square dance movement. Without dancers there is no need for leaders, callers and cuers.

The categories of participation vary widely among dancers. Some dance occasionally while others dance at a higher frequency. Regardless of their dancing frequency, all dancers have certain responsibilities to themselves, their fellow dancers, their caller/cuer/instructor, their club and its officers and their supporting square dance organizations.

Responsibilities to yourself: Take responsibility for learning new calls. Attend workshops. Accept advice about dancing. Dance as often as necessary to maintain your selected dance level (whatever it is). Know what is contained on the Callerlab list for your level. Set an example for others to follow in dress, badge, promptness, enthusiasm, and knowledge about the square dance community activities.

Responsibility to other dancers: Be socially clean, courteous and pleasant. Square up at the first call. Know and adhere to your dance level. Accept help from others and be helpful to others. Share dance time; don't be exclusive.

Responsibility to caller/cuer/instructor: Know the relationship of the caller to the club. Talk to the caller about your dance problems. Check the use of recorders and tapes with the caller. Let the caller teach the students. Let the new caller know your preference as to calls, music, pace, level, etc.

Responsibility to the club and its officers: Serve in positions of responsibility. Volunteer without being asked. Recruit and assist new

dancers . . . Support all club functions and activities. Be prompt for the first tip and stay the entire dance if possible. Be courteous at announcement time. Assist in the setup and clean up of the hall. Set an example for others. Wear proper square dance attire at all club functions.

Responsibility to supporting organizations: Serve in positions of responsibility. Broaden your scope by participating as delegates and officers. Attend seminars, mini-Legacies and other leadership training programs. Support the general activities and special dances of your area, state and national organizations.

Get to know the Organizations OVERSEAS DANCERS ASSOCIATION

by Dave Senko, Daingerfield, Texas

THE OVERSEAS DANCER ASSOCIATION (OSDA) is perhaps the most unusual organization of square and round dancers you're likely to read about. Its very essence is the practice of that important ingredient of square dancing known as "friendship." Perhaps that's why it seems so natural that the association's motto is "Friendship is square dancing's greatest reward," coined by Bill Brockett in 1957 and adopted by the OSDA when it was formed during the 8th Annual Reunion of Overseas Dancers in August, 1970. The Association's sole function is to ensure this annual reunion of its members. There have been successive reunions since the first one held in Amarillo in 1963.

The OSDA has no constitution or bylaws, however it does have officers who, with the exception of the president, are permanent (unpaid) until they resign or are voted out of office.

The U.S. and Canadian military are largely responsible for spreading American square dancing to countries overseas such as Japan, Germany, England, Netherlands, Italy, Spain, Australia and New Zealand. There are clubs in other countries also but most are composed of military and civilian employees of American, Canadian or British governments or industries. According to Ted and

Sonja Anthony (Treasurer, Newsletter Editor and Membership Chairmen of OSDA), "The most impressive thing about square dancing in places like Germany, the Netherlands and Japan is the huge number of local people who are involved in both dancing and calling or cueing, and all calling and cueing is done in English."

The Anthonys also state, "In most of the overseas clubs, especially those that are members of the All-Japan Square Dance Association, the British Association of American Square Dance Clubs and the European Association of American Square Dance Clubs, there is much more emphasis during class on history, tradition, styling, smoothness, dress, etiquette, courtesy and friendship than we have observed in most areas of the U.S. where we have been stationed." The term "American square dance" in the names of the overseas associations refers to the type of dance, not the nationality of the members.

A prime criterion for membership in the OSDA is that a person must have learned to dance overseas or danced on a regular basis for at least six months with an overseas club. Consequently those who visit or tour an overseas country do not qualify for membership. Some might consider this cliquish but the bond which binds OSDA members together is the common experiences they share as past or present members of overseas clubs. The problems faced in these clubs such as rapid turnover of dancers and callers due to completion of overseas assignments, constant development of new callers from the ranks of dancers who graduated from a beginner class only six months earlier, traveling long distances to the nearest club to dance are experiences a tourist cannot fully identify with.

Members keep in touch with one another worldwide through a bimonthly OSDA Newsletter and a directory of members published each September. A \$5.00 annual dues for a member unit (single, couple or family) pays for the newsletter and the directory. The OSDA badge is available to members as are "shingles" showing the name of one country in which the wearer danced.

Anyone who qualifies and is interested in OSDA membership may write to Ted and Sonja Anthony, 5869 East Caley Dr., Englewood, Colorado 80111.

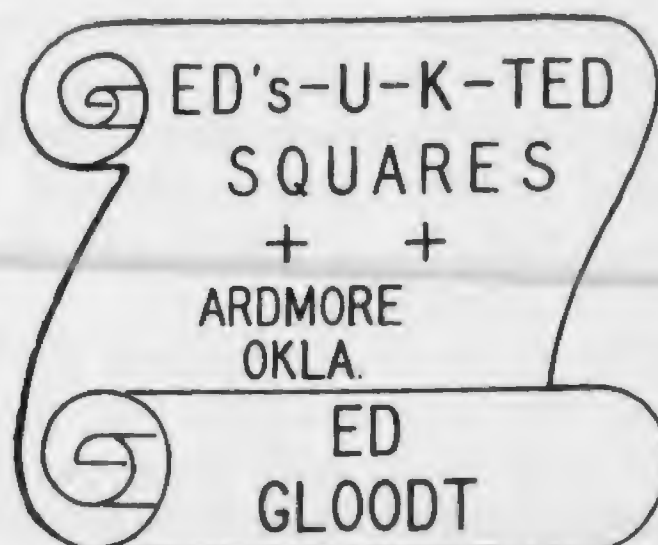
The WALKTHRU

BADGES OF THE MONTH



The Ardmore Promenaders Club dances the first and third Saturday at the YWCA and is a Mainstream and Quarterly Selection club. Two couples act as club hosts for each dance and serve their choice of refreshments and also plan two mixers for the evening. The club stresses smooth dancing, courtesy and consideration.

The blue and white badge with a very large OK (for Oklahoma) in the center is eye catching.



For club members who are interested in Plus dancing, an offshoot of the Promenaders was formed and meets once a month. Membership is by invitation to those dancers who have mastered club dancing and completed a set of Plus lessons. One of the club members designed the badge and name: Ed's-U-K-TED SQUARES. The "Educated" applies not only to having completed the Plus program, but also to Ed and Karen Gloodt, their caller and cuer, who are both school teachers. This badge is bright yellow.

CONTRA CORNER



ACCORDING TO A FRIEND OF MINE that knows that I am always on the lookout for good contras, this one was heard at the last Canadian Square Dance National. He thought it was called by another friend, John Essex. John is one of those real leaders that does a great job in several areas of our activity, starting with caller training, folk thru modern squares thru most levels, add rounds, mixers and contras. It only took a quick phone call to John to learn the name of the contra and the name of the author, who is certainly familiar to the readers of this magazine. John says it's a good training contra for both new dancers and new callers as it has an automatic progression.

Setting It Up

Use the regular process that we have used many times in the past. Line up your squares and then have the head couples face their partners and back away. Have the side ladies chain across and we're ready to line up our long lines to begin to teach.

Teaching the Dance

All face your corners and do sa do. Swing with the same girl and end by putting her on the right and facing away from the caller. Four in lines, away from the caller, wheel as a couple and come back in lines. Bend the line and do a right and left thru across the set, but not back. Ladies chain over and back. Do a half square thru and trade by.

You'll note in the trade by that all the people in the center will execute the pass thru. Only on the very ends will those people execute the partner trade. Another aspect of the dance is that it really moves well and it is

by Dick Leger, Bristol, Rhode Island

double progression whereby people will be moving two spots in either direction, up or down, every 64 beats of music. I would still walk the dance thru one time to give people the action that they can expect.

TRADE BY CONTRA

by Ed Butenhof, Rochester, NY

- — — —, With the corner do sa do
- — — —, — — Same girl swing
- — — —, — — Go down in fours
- — Wheel around, come back in lines
- — Bend the line, — right and left thru
- — — —, — Same ladies chain
- — — —, — Chain back
- — — —, — Half square thru
- — Trade by, — and do sa do

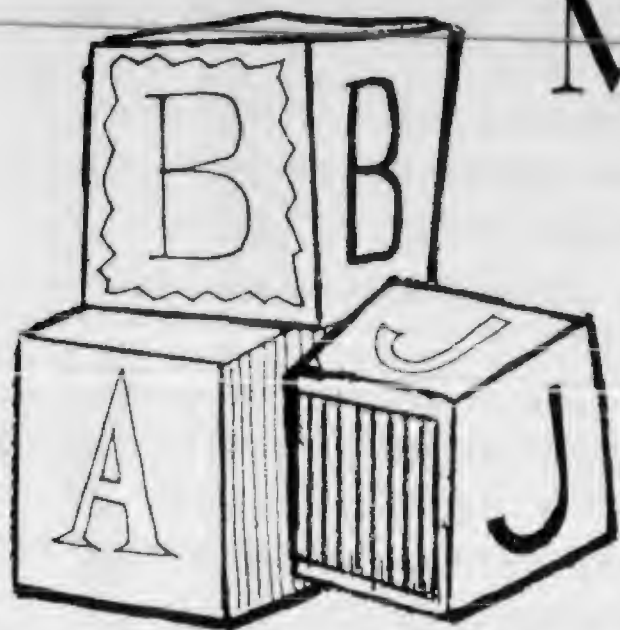
Make sure in teaching this dance that you emphasize that the dancers join their hands to form the line of four as they go away and also as they return. The reason is so that you have some assurance that they won't do the right and left thru with the wrong couple! As the dancers get used to the dance you can let the lines go a little further away before you have them wheel around to come back. By the same token you can let them come back a little further before you bend the line. Callers that do a lot of contras know this point when more control can be used, but for some of the callers with less experience, it is good to know what to look for. Choice of music is entirely up to you. Good luck.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

YANKEE STYLE TO AN OCEAN WAVE: From facing couples: Square thru but on the second hand left swing (half) to form a left-hand wave with original beaus as ends.

From a static square: **Heads square thru four . . . slide thru . . . right and left thru . . . rollaway with a half sashay . . . Yankee Style to an Ocean Wave . . . allemande left.**



More Building Blocks



for Beginning Dancers

by Kaye Anderson, Jackson, Missouri

Author of *Cold Feet – How To Get Them Dancing*

ALL WHO CLAIM that round dancing is too

difficult to learn are advised to master the two building blocks known as timing and single-action basics. In the June, 1983 Round Dance Module we addressed timing; this article is concerned with single-action basics.

The important thing to realize in round dancing is that you move only one foot at a time. These basics are just that, one single action of a foot. By combining single-action basics in a sequence, dance figures are formed. There is one set of basic figures for the waltz rhythm and another set for the two-step rhythm. While some are similar, they vary by the characteristic rhythm. Regardless, only one action is done at a time and it's possible for anyone to do just one action. You can learn to do one after another so with instruction and practice, you can learn to round dance.

The single-action basics can be thought of in three categories: Close steps, touch steps, and hold cues. While it is beyond the scope of this article to define each single-action basic, they will be grouped, each group described and the basics in each group named.

Close Steps

The largest category and probably the easiest for new dancers is the close steps because the action is similar to the walking folks do every day. In taking a close step, you move your foot and take weight on that one foot. This leaves the other foot free so that a subsequent step begins with that foot. Steps invariably begin with the free foot, or the one which does not have weight (there are few exceptions to this rule).

Directions: The most common group of close steps indicates a simple direction of foot movement. Included are *forward*, *back*, *side*,

front, *behind* and *cut*.

Feet Apart: Another group of close steps generally begins with the feet apart at the starting position. These are the *close* and *stamp*, which end with the feet side by side, the *lock*, which ends with the feet crossed in the cut position and the *step* and *recover*.

Leg/Foot Movement: Other close steps indicate a special leg or foot movement. A bend of the knee is involved in the *rock*, *dip* and *lunge*. In a *rise*, you lift your body on the ball of the foot as you take your step, and in the *swivel* and *skate* you move your supporting foot on the floor as you take a step with your free foot.

Change Position: Another group of close steps indicates that as you take your step, you change your position, either relative to the floor or both to the floor and your partner. These steps are *turn*, *through*, *face*, *pickup* and *maneuver*.

Both Feet/Supporting Foot Lead: Finally, there is a group of close steps which begins with the supporting foot (the one which has weight) or both feet simultaneously. These are the exceptions alluded to and include the *hop*, *chug* and *snap*.

Touch Steps

This major category of single-action basics involves a movement of a free foot which leaves the same foot free to do the next step. That means no weight is transferred to this foot. The action is not difficult. The dancer must simply remember not to transfer body weight. Within this category there are four kinds of movement.

Stationary Floor Contact: The first group of touch steps involves moving the free foot momentarily to a position on the floor until the

next step. Most common is the *touch* step which brings the toe of the free foot to the instep of the supporting foot. The *hook* crosses the foot and the *point* is accomplished by extending the leg straight and contacting the toe on the floor in the direction indicated.

Floor Movement to Stationary Floor Contact: A second group of touch steps involves moving the free foot along the floor ending with the free foot on the floor. These two steps are the *draw* and the *fan*.

Momentary Floor Contact to No Floor Contact: In another group of touch steps, the free foot briefly contacts the floor and ends with the free foot off the floor. These are the *tap*, *stomp*, *toe*, *heel*, *dig*, *brush* and *flick*.

No Floor Contact: The last group of touch steps involves leg motion where the foot never contacts the floor. These are the *swing*, *lift*, *kick*, *knee* and *flare*.

Hold Cues

The last category of single-action basics is characterized by the fact that the feet do not progress on the floor at all.

No Motion: First of all, in this category, there are cues which indicate that no movement whatsoever is made. No movement for

one beat of music is a *hold*. No movement for a longer time is called *freeze*.

Body Movement: Movements of the body where the feet remain stationary except possibly for when feet might rotate in place but make no progressive movement, are *twist*, *wiggle*, *sway* and *bump*.

Warning: Finally, there is a cue called *check* which is a warning used at the end of the cue for a figure (such as walk-check or scissors-through-check). This indicates that the position at the last step must be retained, rather than returning to a touch position, in preparation for the next figure. This action prepares you for a change in the direction of your progressive movement.

The single-action basics are limited in number and dancers should try to know them thoroughly because they are the building blocks for all the figures you do in round dancing. If you are not a round dancer, hopefully this article has convinced you that round dancing is not complicated. If you are an experienced dancer, perhaps your understanding and awareness of the single-action basics has been intensified. Either way, we hope it will lead to smooth and enjoyable round dancing.



Judy and GB Summitt, Wichita, Kansas

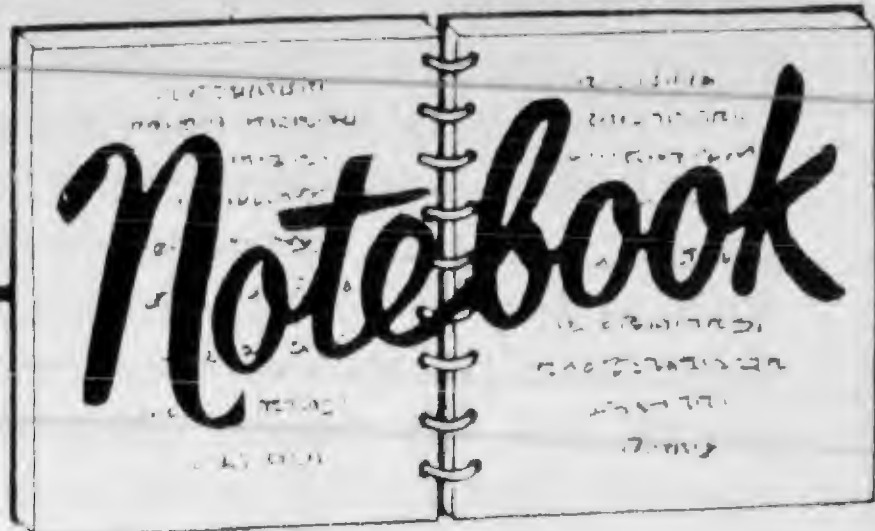
THEY STARTED TEACHING their first basic round dance class in May, 1980, which makes them relatively new to the teaching activity. But new is not necessarily inexperienced or short on knowledge—not when the Summitts believe wholeheartedly in education for round dance leaders, no matter how long they've been teaching. Each year GB and Judy attend one or more round dance improvement clinics and since GB's work with the Federal Aviation Administration entails a

great deal of travel, they tie in festivals whenever possible. In May they were the featured round dance leaders at the 43rd Lincoln Square and Round Dance Festival in Nebraska and are already looking toward 1984 and their second festival in Anchorage, Alaska.

There must be a special spot in their hearts for this northern city—they met in Anchorage while square dancing and were married there just a week after starting round dance lessons together. The teaching aspect began after a move to Kansas. They've now taught three sets of basic classes. Currently, they conduct an intermediate workshop, instruct the Dancing Shambles Club and cue rounds for two square dance clubs. GB and Judy, members of both URDC and Roundalab, are presently on the Board of Directors of the Kansas Round Dance Association. Active and dedicated, their teaching revolves around the importance of a firm basic foundation, including good body and head positions with the men learning to develop a strong lead.

"We love meeting people from all over," say the Summitts; "you can learn something from everyone."

The CALLERS



The Business Side

by Bill Peters, San Jose, California

This is the second in a two-part condensation of a chapter in Bill Peters' new book. As a veteran of many years calling, an author of a number of books aimed at the caller/teacher, and from his many callers' courses offered in the United States and overseas, Bill has been able to sense the needs of callers when it comes to the business side of calling. This month he covers much of the nitty-gritty that is all-important to the new and veteran caller.

Long-Term Agreements: Long-term agreements are used to cover such situations as when a club hires a caller to teach a beginner's class or when a caller agrees to serve as a club's permanent caller. Such a contract should precisely define the total responsibilities and obligations of both the caller and the sponsors and it should, in addition, cover all of the various special considerations that are traditionally included in a short-term calling contract (as described below). Some long-term contracts include a renewal clause which allows both the caller and the sponsors to renegotiate (or terminate) the terms of the original contract at regular intervals (once a year, every two years, etc.).

Short-Term Agreements: Short-term calling agreements are used for such square dance events as a single dance, a weekend festival, a one-night stand, etc. The information contained in such contracts will typically include:

Who? Who are the parties covered by the agreement? Obviously the names of both the caller and the sponsors of the dance (club name, association name, etc.) would be clearly stated in the contract. The address and telephone number of the contract caller, and the address and telephone number of the individual who has been designated to serve as the sponsor's representative should also be listed. In addition, it is often advisable to ask the dance's sponsor to identify one or more alternate representatives to be used when a caller needs to get in touch with his sponsors at a time when the sponsor's primary representatives are unavailable. The address and telephone numbers of the alternate representatives should also be listed in the agreement. If a contract caller is scheduled to share his calling duties with one or more other callers, those callers should be identified by name, and the scheduled calling times of all the programmed callers should likewise be noted in the contract document.

What? Exactly what type of dance has the caller been hired to call? Is it a regularly scheduled club dance? Is it a special workshop? A gala anniversary dance? Is it a seasonal or special event party (Christmas, New Year's Eve, Halloween, etc.)? Since the answers to these questions will almost always affect the nature of a caller's programs, the kind of dance he has been engaged to call

and all relevant information about its basic theme or a character should be clearly noted in the written contract.

When? When will the dance be held? What time does it start? And when is it over? These, too, are critical questions and it is the obvious function of every calling contract to precisely define the exact dates and times of the dance or dances that it covers. In addition to noting the actual hours of dance, some contracts specify that a caller shall arrive at the hall early enough to set up and check out his public address equipment, and such contracts may further specify that in the event a caller's late arrival delays the announced starting time of the dance, he may be asked to extend the close of the dance by an amount of time that is equal to the delay. If a break for refreshments or announcements is scheduled during the dance, the scheduled time(s) of the break(s) should also be noted.

Where? Where will the dance be held? The name and address of the hall should obviously be included in every calling contract. Callers are also grateful if the contract, in addition, includes directions for locating the hall, and possibly even a map showing easily identified landmarks such as a gas station, a church, a school, a traffic signal, or a stop sign etc. Such information can often be noted on the back of a calling agreement—or it can be posted on a separate sheet of paper and then attached to the contract document as an addendum.

Level? What is the advertised level of the dance? At most dances these days a caller is asked to keep the level of his material to a specified Callerlab plateau (MS, QS, Plus, Advanced etc.). That designated level must, obviously, also affect a caller's programming decision—which means that it is important for the announced level of the dance to always be clearly specified in the calling contract. Sometimes too, the advertising for a dance may declare that the caller has agreed to call one or more "star tips" during the evening. The term "star tip" signifies a special tip of dancing in which the level of the caller's material will be distinguishably higher than the advertised level of the dances in which it is called. This practice is quite common at—but by no means limited to—the Advanced plateau and, in such instances, it is helpful if the contract plainly identifies both the level(s) and the approximate times when "star tips" are scheduled. Sometimes the sponsors of a dance will identify its level by such indefinite phrases as "open level," "floor level," "caller's choice" or by some terminology that is equally vague or obscure. In such cases, the sponsors have obviously chosen to leave any decisions about the level of the dance entirely up to the caller.

Rounds? What about round dancing? Will the contract dance include a round dance program? And if so, will the caller be expected to do the cueing? Or have the sponsors hired a round dance specialist to handle that portion of the program? In such cases, the name of the round dance leader should be included in the caller's contract. Similarly, the starting and ending times of a prerounds program (if one has, in fact, been scheduled) should likewise be included in the caller's contract. This is obviously important if it is planned for the round dance leader to use the caller's PA equipment for the prerounds. And it is, just as obviously, also necessary for a caller to know, beforehand, whether the sponsors have scheduled one or two round dances between tips.

Sounds? Who is responsible for putting up the sound? While it is customary,

for most of the dances he calls, for a square dance caller to provide his own public address equipment, there will, nevertheless, be occasions when the sound for a dance will be provided, not by the caller, but by the dance's sponsors. Sometimes a commercial square dance hall is equipped with its own PA set and whenever the sponsors of a dance rent—or possibly even own—such a hall, it may not be necessary for a caller to set up his own sound gear. Similarly, at many large festivals, the sponsors may often arrange for the sound to be provided by some third party. Such conditions should be clearly spelled out in the calling contract. And in cases where a caller is required to provide sound, it is important for the contract (as noted above) to specifically indicate whether the caller needs to set up his equipment early enough to accommodate a prerounds program—or whether the sound for such a session is to be provided by a round dance leader. There will, no doubt, also be times when the sponsors of a dance will be aware that the acoustics in a particular hall have, on prior occasions, posed serious sound problems and such information, as well as the exact nature of the problems, should also, whenever possible, appear in the caller's contract.

Fees? What, exactly, are the agreed-upon financial arrangements between the caller and his sponsors? Does he receive a flat fee—and if so, how much is it? Or does he receive a percentage of the gate—and if so, what percentage does he receive—and does it apply to the dance's gross receipts or to the amount remaining after expenses? Will the caller, in addition, be reimbursed for expenses (transportation, lodging, meals, etc.)?

Other Considerations? Any additional terms or conditions that have been agreed upon by both parties should also be noted in the calling contract. Some typical provisions in this category might include:

a) *No Other Calling Dates in the Area:* Many contracts specify that a caller shall not accept any additional calling engagements within a stipulated radius of the sponsor's location for a certain period of time prior to the contract dance—typically 30 days or 60 days. Some contracts similarly require a caller to agree to refrain from calling in the contract area 30 or 60 days after the dance covered by the contract.

b) *Advertising Publicity:* To assist with a dance's publicity and advertising, some calling contracts require a caller to provide his sponsors with a photograph of the caller that is suitable for reproduction. Some contracts also require a caller to submit a brief resume of his working credits and professional background.

c) *Substitute Callers:* Some contracts further specify that in the event a caller finds he is unable to appear at the dance for which he has been engaged (due to illness, an unforeseen emergency, etc.), it shall be the responsibility of the cancelling caller to provide his own replacement. In such contracts, it is almost always stipulated that the replacement caller shall be someone who is 100% acceptable to the dance's sponsors.

d) *Reconfirmation Policy:* It is not uncommon for a sponsor to sign an

agreement with a caller two, three—or even more—years in advance of a particular dance, and a busy caller may thus be forgiven if, in the intervening years, its specific details become a bit blurred in his memory. It is, therefore, a wise idea for the sponsors to send the caller—6 to 8 weeks before the contract dance is scheduled to occur—a brief reminder of the date of the dance, and of the specific arrangements that have been initiated to put it on. Sponsors who regularly follow a policy of this kind, will often state it in the contract document.

e) *Cancellation Clause:* Most printed contract forms usually contain some statement to the effect that the agreement, once it has been signed by both parties, may subsequently be cancelled “only by mutual consent.” The clear intent and purpose of such a statement is to verify that the terms of the contract are considered binding on all who signed it. Neither caller nor sponsors are empowered—singly or on their own—to cancel its provisions and the only way such provisions may be nullified is for the caller and his sponsors to agree that a cancellation is what they both really want. In effect, a caller and his sponsors must enter into a totally new agreement: An agreement that allows them to formally cancel the provisions of the previous one. There have been instances where a contract has allowed a unilateral cancellation (by either caller or sponsors) providing that the cancellation notice is sent before a specified date, but now such provisions are quite rare. In either case, should it become necessary to cancel a contract, the usual process is for one party to formally request a cancellation—and for the other party to then respond with an equally formal confirmation that they agree to it. Obviously both the initial request and the seconding confirmation should be in writing.

☞ Mileposts ☞

Married: Charlie Baldwin, former editor of *The New England Caller*, to Grace Long, March 25th in Florida.

Married: Arnie Kronenberger, one of the founders of Callerlab, to Ann Kelly in Palm Springs, California, in May.

Off the Retirement List: Cal Golden, Hot Springs, Arkansas, will continue to conduct caller education courses as well as to call.

Recuperating: Cuer, Frank Lehnert, Toledo, OH, after successful heart bypass operation.

Died: Bob Dubree, caller, early this year in Celina, Tennessee. Originator of Square Tune Records and helped start the Rebel Roundup Festivals at Fontana Dam.

Died: Rocky Stone, round dance teacher, Huntington, West Virginia.

Died: Don Sherlock, caller, Mississauga, Ontario. Active locally as well as in Callerlab, The Lloyd Shaw Foundation and the T&D Assn.

The 1983-84 SQUARE DANCE DIRECTORY

Visiting an area on vacation or business? Moving to a different town or city? Bound into the center of this issue is a most unique Directory of Square Dance contacts. This guide provides you with a list of names of Volunteers, individuals who have offered to pass along information about dancing in their community. Feel free to contact any of them. If you're asking for a written response, please include a stamped, addressed return envelope. And remember, because they *are* volunteers, a word of thanks can do wonders.



SCOOT BACK and TRIPLE SCOOT

THOSE CALLERS who are also involved in teaching new dancers have discovered the importance of utilizing a teaching progression that first presents certain elements in the list of basics, and then builds on these movements later on. The new CTM (Caller/Teacher Manual) for the Basic and Mainstream programs takes the list of basics in family groupings as presented by Callerlab and then, from these family groupings, follows the Callerlab suggestion and delays the teaching of certain segments of the family until the standard, garden-variety of the basic is taught and learned by repetitive dancing.

This is true with a number of basics. A dancer who has learned automatically to react to a standard square thru is much better equipped to do a left square thru later on rather than being introduced to both versions in the same teaching session. In the ocean wave family, the right hand wave (35a) and the regular swing thru (37a) are suggested for teaching on the 13th lesson, while a left hand wave, (35b) in the same family as the ocean wave, and a left swing thru (37c), in the same family as swing thru, are both suggested to be taught several weeks later in lesson 27, ensuring that the new dancer will have had plenty of experience with the standard swing thru before being introduced to this variation. This occurs a number of times through the teaching progression and the concept is well founded.

This month we tackle a pair of movements, scoot back (65) which is a part of the Mainstream program and an off-shoot triple scoot which comes up as a part of the Plus program. A standard two couple scoot back starting from a box circulate formation (1) is easy to relate to the triple scoot which starts from parallel single file columns of four dancers, side by side and facing in opposing



directions (2). We have shown by dotted lines the pattern of the dancers in each instance. Here are the definitions for the two figures as approved by Callerlab:

(65) SCOOT BACK: Starting formation — box circulate. Dancers facing in step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is





doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left.

TRIPLE SCOOT: Starting formation—columns. Dancers facing each other on a diagonal (three pairs) step forward to join adjacent forearms, turn one half (180°) and

step forward to finish in the position vacated by the dancer who was originally adjacent to them in the column. Meanwhile, the end dancers in the column who are facing out single file circulate into the position vacated by the dancer who is doing the forearm turn. When done from right hand columns, the dancers facing in turn by the right. When done from left hand columns, the dancers facing in turn by the left.





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Let's follow the action. In triple scoot, remember that each dancer is in a segment of a box circulate formation so that as in the illustrations shown, each dancer who is facing another diagonally ahead of him (or her) (3) and (7) steps forward, takes an adjacent armhold and begins to turn forward (4) and (8). Upon completing a 180° turn, the dancers release armholds (5) and (9) and step forward (6) and (10).

While all of this is happening, the two dancers facing out in each of the two starting formations flip or fold into the adjacent vacated spot. The timing in both instances is the same—six steps. For styling notes on scoot back, check your Illustrated Basic and Mainstream Handbook and for triple scoot, see the styling notes in the Plus Movements Handbook (bound into the center of the July, 1983, issue of SQUARE DANCING Magazine).



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33RD National Square Dance Convention[®]

Baltimore, Maryland

June 28, 29, 30, 1984



The Making of a Convention

IT'S JUNE, 1984, in Baltimore. Picture 25,000 square dancers, strolling through Harbor Place, or swinging their partners at the Convention and Civic Centers. A dream you say? No, a reality, thanks to the dedication and hard work of the square dance community.

How did this event, the 33rd National Square Dance Convention, come into being?

Let's go back a few years. Following the success of the 1977 Mid-Atlantic Clambake, which Peter and Jennie Zukauskas helped plan, they were asked to "look around and see . . . Could Baltimore (with its much publicized downtown renaissance) support a National Square Dance Convention?" They knew the city could.

What about Baltimore's civic leaders? They were equally enthusiastic. Mayor William Donald Schaefer, who had been guiding the city's renewal efforts, saw the square dance convention as a great opportunity for really big business and also to spread the word about Baltimore's renaissance.

Wayne Chappell, present Executive Director of the Convention Bureau, recalls his excitement at the prospect . . . "I was familiar with square dance conventions. They are

wonderful, happy events. Whereas most convention-goers tend to blend into the population, the dancers are delightfully evident in their bright costumes . . ."

With 1984 as the target, a small, determined volunteer nucleus began putting together a presentation for the 1980 bid session in Memphis.

The bid session went very well. When the decision was finally announced, to the delight of the 318 Marylanders present, Baltimore won the bid. The 33rd National Square Dance Convention was truly on its way.

Roster Of Key Personnel

General Chairmen: Peter J. & Jennie Zukauskas, 314 East Broadway, Bel Air 21014 (301) 879-1842

Asst. General Chairmen: Lee & Lois Feldstein, 29 Stonehenge Cir., Apt. #3, Baltimore 21208 (301) 486-8687

Secretary: Will & Virginia Emerson, 522 Hilton Ave., Baltimore 21228 (301) 747-3903

Business: John & Peggie Kincaid, 4322 Clagett Rd., University Park 20782 (301) 927-2848

Education: Bob & Betty Rappold, 10 Township Rd., Baltimore 21222 (301) 284-7674

Program: Bill & Babe Mitchell, 5701 Rayburn Dr., Camp Springs 20748 (301) 899-6657

Publicity: John & Sally Tullis, 100 Longridge Ct., Timonium 21093 (301) 252-1318

Registration & Housing: Jack Giblette, 266 Carroll Rd., Riviera Beach 21122 (301) 255-4657

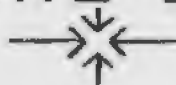
Services: Ed & Vi Crook, 9230 Orbitan Rd., Baltimore 21234 (301) 668-4696

Social & Special Events: Efrain & Barbara Rosario, 930 Sedgely Rd., Baltimore 21228 (301) 744-6647



General Chairmen
Peter and Jennie
Zukauskas

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Michigan

We celebrated our club's Silver Anniversary in April and with the same caller for all of our 25 years. Don and Jerrie Day started Cherry Knoll Squareaways in 1958 in Traverse City. They have called for us twice a month as well as at many benefit dances. The Days are also very involved in several civic activities. —*Burnie and Leota Meredith*

Hawaii

The Christmas parade in Hilo included a 40-foot float entered by the Rainbeaus and Belles Square Dance Club and boasted over 2,000 beautiful red antheriums, 1,000 ti plants and all different shades of bougainvillea which were on a rainbow at one end of the float. At the opposite end was a replica of the world and two-foot cardboard replicas of square dancers representing the many ethnic groups of the

islands. The dancers on the float were dressed in red and green.

The club entered a second float in the Merrie Monarch Festival in April.

Visitors are invited to dance with us on Thursday nights at the Community Center in Pahoa with Buddy Weaver doing the calling.

— *Ruth Cox*

New Jersey

May 19th saw hundreds of square dancers joining hands as they danced in front of the Statehouse. The occasion was the celebration of square dancing being named the official American Folk Dance of New Jersey. Gov. Thomas H. Kean welcomed the dancers and eventually took off his jacket and joined in the dancing. He told the dancers and viewers, "There is something about the spirit of square dancing that is so nice to see." Frank and Helen Cavanaugh of Edison collected 10,230 signatures to help power the new bill in Congress, sponsored by Sen. James W. Bornheimer of Middlesex, to make square dancing the permanent Folk Dance of America. The Cavaughns are presidents pro-tem of the newly formed Square Dancing Council of New Jersey.

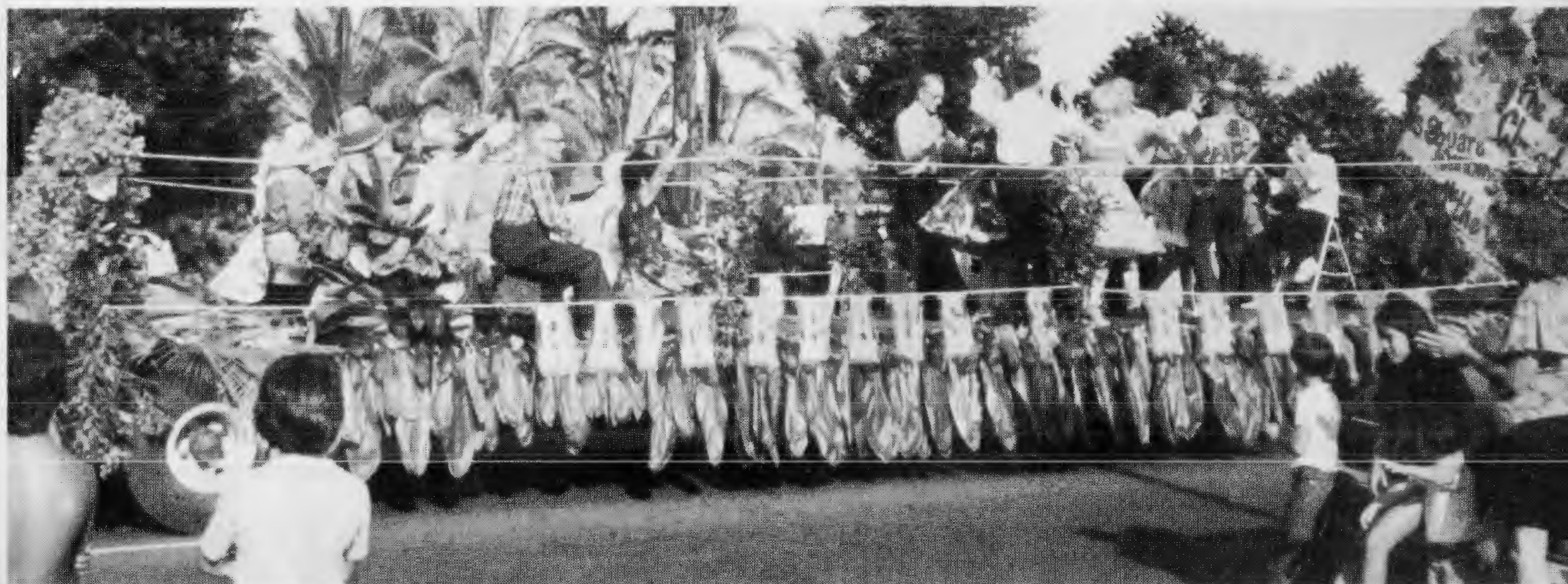
Canada

Square dancers in our neighboring country will celebrate Square Dance Week, September 12-17th. Dancers throughout all the Provinces are encouraged to find out what is planned and become a part of it. If no plans have been made in your area, get something started!

North Carolina

Joe and Lib Mays, John Brendle, Jr. and the late Hardy Crisp were named to the

Christmas in Hawaii means beautiful weather with sunshine and blue skies — perfect for the Rainbeaus and Belles' square dance float! — *Photo by Alma Miller.*



ROUND THE WORLD of SQUARE DANCING

Square and Round Dance Hall of Fame at the recent Swap Shop Square Dance Festival at Fontana Village. All have made an outstanding contribution toward the success of dancing at Fontana Village through the years. The awards were presented by A. J. Staal and "Tex" Brownlee, host caller of the festivals.

Manitoba

The 4th National Canadian Convention is only 15 months away. Already some 2,000 are registered to be in Winnipeg, August 2-4, coming from all parts of Canada as well as the United States, England, Australia and New Zealand. Dancing will take place on over 100,000 square feet of floor space, divided into four square dance areas and two round dance floors. The last evening all dancers will dance together in one place and it will likely be the largest dance ever held in Canada under one roof. There will be many special events including a fashion show and sewing clinic, clinics for the callers and cuers, a street dance and a dance on a boat on the Red River. A special campground will be put together within the city limits for campers. There will be trail in and trail out dances. Plan to attend the 4th National and you will truly say you "Enjoyed it More In '84." For registration information write Convention '84, PO Box 3927, Station "B", Winnipeg R2W 5H9.

— Bill Swain

Montana

The Star Allemanders celebrated their 30th Anniversary of fun and continued companionship this past May. The club was organized



Frank Leenknecht, president of the Star Allemanders, joins cuers, Bob and Lue Shanks, who surround caller, Johnny LeClair, at the club's 30th Anniversary Dance.

Young Chris Ponder seems to be having a slight Stetson problem. We think he's enjoying his dancing at Oak Grove Elementary School, Medford, Oregon, but it's a bit difficult to tell.



under the leadership of Ray (now deceased) and Hazel Wilson who, when they left Billings in 1957, were followed by Larry Faught. The anniversary dance included guest caller, Johnny LeClair, who also appeared as the Star Allemanders' first guest caller at an open dance. Hazel Wilson Bacheller and her daughter, Karen Wilson Drew, traveled all the way from Albuquerque, New Mexico, and Seattle, Washington, to join in the celebration. — Frank Leenknecht

Ohio

All square and round dancers are cordially invited to bring their entire family and enjoy an exciting campers weekend at Hidden Valley Campground, Archbold, September 2-5. A complete program of dancing and workshops is planned. Bill Shipman will be calling and Dave and Lonnie Fleck will be in charge of round dancing. More information may be had by writing 2253 Round Lake Hwy., Manitou Beach, Michigan 40253. — Bill Shipman

Sweden

This summer Andreas Macke from Berlin is coming to Sweden to hold our first callers clinic. We already have 20 applicants for this course and we hope that many of these people will be able to learn to be good callers in time. In the SAASDC (Swedish Association of American Square Dance Clubs) we think this is very important. — Lars Rangedahl

In April I had the rewarding experience of calling the first Orebro Square Dance Easter Festival. Can you believe this club was just formed in January, 1983, and was already pre-

pared to host this festival which was attended by 275 dancers from all over Sweden? The festival was unique in the broad range of experience of the dancers attending. Many had only been taught the first 34 calls on the Callerlab list; others danced up to call number 48 and a few danced at the full Mainstream level. For many it was their first time to dance to a live caller.

How do they do it? It seems they concentrate on reaching as many people as possible and then graduate them at a low level and form them into clubs immediately. This makes it possible to get a lot of people dancing and sharing the joys of square dancing without long training programs. After they are dancing, the club level can be raised steadily by an ongoing teaching program supplemented by workshops coupled with festivals.

During the two-day Festival we had six hours of workshops interspersed with six hours of festival dancing. A large number of calls in the 35-68 range were workshopped and due to the excellent learning ability of the Swedish dancers and the help of many "angels" virtually everyone was able to dance with few breakdowns. The Festival was an example of what can be accomplished in a short time by dedicated people with a lot of enthusiasm supported by hard work.

— *Harold Graham, Stavanger, Norway*
Pennsylvania

Where can you find 188 hours of square and round dancing to 10 nationally known callers and three national cuers? Where can you find a super fashion show and an outstanding youth program? All of this and much more will be at the 22nd Delaware Valley Square and Round Dance Convention in Philadelphia, September 22-24. Send in your reservation now to guarantee you'll be at "The Place To Be in '83." Contact Doris and Harry Evans (609) 784-1770.

Washington

The 27th Annual Summer Square Dance Festival and Salmon Barbecue featuring Jerry Jestin will be held August 26-28 in Spokane. For more information write Frank and Patricia Comer, East 910 Decatur, Spokane 99207.

New York

"All ready and waiting," can be said of the Northway Squares regarding their 1984 dance season. Beginning in April and continuing through November, Dick Leger will call a

dance from 2:00 to 5:00 PM one Sunday each month at the beautiful Ponderosa Hall in Scotia. The Northway Squares are in their 15th year, with a membership of 158 squares, including over 50 square dance callers, round dance cuers and contra prompters. The club has no dues and depends on donations to support its programs. Anyone wishing a 1983 and/or a 1984 schedule of dances or further information, please send a stamped, self-addressed envelope to Mary and Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville 12857.



Stan Sinfield calls for the traveling American Square Dance Workshop square dancers in England.

England

It was a great night at the Cloverleaf Squares on Sunday, May 8th. Club members, joined by dancers from local clubs, were pleased to welcome Marge and Johnny LeClair who were leading a party of 34 square dancers, members of The American Square Dance Workshop tour, on a guided tour of the British Isles. The happy spirit of the evening was set when our caller, Stan Sinfield, having started the dance with a lively tip, announced the arrival of our visitors. The assembled dancers spontaneously clapped as the guests entered the room. They quickly moved amongst the dancers, joining up with different sets, and were soon dancing. As the evening progressed, Stan and Johnny exchanged and shared the microphone. We in Bradford will talk of this evening for a long time and about how square dancers encourage and enjoy international friendships. — *Geoff Cranswick*

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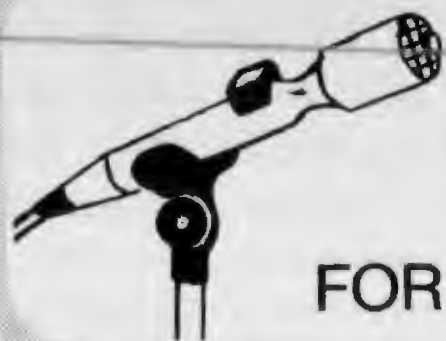
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

August, 1983

THERE ARE SOME CALLERS in the activity today who possess the rare ability to create smooth and imaginative choreography. Bill Peters is one of those.

CIRCULATE ONCE AND A HALF

by Bill Peters, San Jose, California

While it is probably true that the use of fractionalized square dance commands occurs most frequently in the Advanced and Challenge programs, this is not to say that the same concept cannot also occur — with equal effectiveness — in the Plus and Mainstream Programs. As a case in point, consider the many ways in which it is possible to call a circulate once and a half. (The routines below are all suitable for use at a Mainstream dance.)

From Ocean Waves

One and three square thru
Right and left thru . . . dive thru
Zoom . . . centers pass thru
Swing thru . . . girls circulate . . . boys run
Bend the line . . . right and left thru
Dixie style to an ocean wave
Eight circulate one and one half
Allemande left

One and three square thru . . . swing thru
Boys run . . . couples circulate
Bend the line . . . right and left thru
Pass the ocean . . . swing thru
Eight circulate one and one half
Right and left grand

Four ladies chain . . . promenade
One and three wheel around
Right and left thru . . . flutterwheel
Pass the ocean . . . scoot back . . . swing thru
Boys circulate one and one half
Girls cast left three quarters
Center girls cast right three quarters
With this boy wheel and deal
The other girls run . . . with that boy bend in
Everybody allemande left

One and three square thru
Touch one quarter
Split circulate one and one half
Four girls swing thru . . . center girls run
Four girls half tag the line
Couples circulate . . . ferris wheel
Centers pass thru . . . touch one quarter
Scoot back . . . split circulate one and one half
Four boys swing thru . . . center boys run
Four boys half tag the line . . . couples circulate
Tag the line — right . . . ferris wheel
Centers square thru three quarters
Allemande left

From 2-Faced Lines

One and three lead right veer left
Couples circulate . . . bend the line
Pass thru . . . bend the line
Right and left thru . . . pass the ocean
Swing thru . . . boys trade . . . boys run
Couples circulate one and one half
Bend in (Bow to your partner, you're home)

From Columns

One and three lead right
Circle to a line of four . . . touch one quarter
Eight circulate one and one half
Two center boys trade and spread apart
Four girls cast right three quarters
Two center girls cast left three quarters
Recycle . . . outsides bend in
Center four swing thru . . . same four turn thru
Allemande left

One and three right and left thru
Cross trail thru
Separate go round one line up four
Right and left thru . . . touch one quarter
Eight circulate one and one half
Two center boys trade and spread apart
Four girls hinge
Two center girls cast left three quarters
Meet a boy and swing thru . . . those boys run
All four couples California twirl
All promenade home

One and three lead right
 Circle to a line of four . . . touch one quarter
 Circulate one and one half . . . center six trade
 Same six circulate one and one half
 Four girls trade
 Same girls circulate one and one half
 Two center girls cast right three quarters
 Four girls wheel and deal and sweep one quarter
 Boys bend in . . . girls swing thru and turn thru
 Boys courtesy turn your girl . . . star thru
 Square thru three quarters . . . allemande left

One and three lead right
 Circle to a line of four . . . pass thru
 Wheel and deal . . . centers pass thru
 Circle four and break to a line of four
 Touch one quarter
 Eight circulate one and one half
 Center boys trade and spread apart
 Four girls cast right three quarters
 Center girls cast left three quarters
 Meet a boy and swing thru
 Those boys trade . . . those boys run
 Everybody bend the line
 (bow to your partner, you're home)

WORKING WITH LINES OF THREE

Another interesting way for a caller to achieve program interest and choreographic versatility is to feature dance patterns involving the use of unusual or infrequently-called formations — such as facing lines of three. Line-of-three choreography is not really new and it has been with us for a long, long time. Every veteran caller may still trot out an occasional routine, like the ones below, at a modern-day dance. They were effective then and, in the right circumstances, they can be just as effective today:

Couple 1 rollaway half sashay
 Walk forward and split couple 3
 Separate go round three dancers
 Hook on the end and line up three
 Lines of three star thru
 Centers square thru three quarters
 Allemande left

Two and four rollaway half sashay
 Couple 1 split couple 3
 Separate go round three dancers
 Hook on the end line up three
 Lines of three star thru
 Those who can right and left thru
 Dive thru . . . lead couple California twirl
 Those who can right and left thru . . . dive thru
 Centers pass thru . . . allemande left

And while, as noted, such routines still have the ability to entertain the dancers, it is also possible for today's caller to generate line-of-three choreography with a more up-to-date "feel". The routines below — all suitable for use at a Mainstream dance — are a good example: (They also provide some excellent swing thru drills!)

Four ladies chain . . . promenade
 One and three wheel around
 Right and left thru . . . touch one quarter
 Eight circulate one and one half
 Center six trade and face your partner
 Girls pass thru
 Make a three hand wave with the boy you meet
 (start with a right hand) Swing thru
 Ends trade
 Two lonesome boys face in and pass thru
 Turn right go round one girl . . . squeeze in
 Allemande left

One and three right and left thru
 Same ladies chain three quarters
 Side men turn 'em and rollaway half sashay
 Lines of three pass thru
 Those boys turn back,
 Make a wave with the girls
 (start with a right) Swing thru
 Ends trade . . . other boys turn right
 Go round one squeeze in line up four
 Pass thru . . . wheel and deal
 Centers pass thru . . . allemande left

Four ladies chain three quarters
 One and three promenade halfway
 Those ladies chain across
 Same ladies chain three quarters
 Sidemen turn 'em but DON'T rollaway
 Ends pass thru make a three hand wave
 (start with a right) Swing thru
 Swing thru again . . . girls trade
 Allemande left

Head gents take both corner and partner up to
 the middle and back
 Same six do sa do to an ocean wave
 (start with a right) Swing thru
 Boys in the wave run around the end girl
 Check a line six and three by three
 Wheel and deal
 Pick up the lonesome boys and circle eight
 Four boys square thru
 Do sa do with the girls make an ocean wave
 Scoot back . . . scoot back again . . . boys run
 Allemande left

DIXIE GRAND GETOUTS

In one sense, the Plus Program call Dixie grand is not so much a square dance command as it is a convenient getout device. When, for example, was the last time you called it into anything other than an allemande left? Most of us like to collect Dixie grand getouts and we therefore offer the following modules for your consideration:

A "Quickie" Opener

**One and three star thru . . . zoom
Dixie grand . . . allemande left**

From a Zero Box/Box 1-4

**Swing thru . . . boys run . . . couples circulate
Bend the line . . . pass thru . . . wheel and deal
Dixie grand . . . allemande left**

From a Zero Box/Box 1-4

**Swing thru . . . boys run . . . couples circulate
Bend the line . . . pass thru . . . chase right
Swing thru . . . centers run . . . bend the line
Circle left . . . circle right
Four boys turn back . . . Dixie grand**

From a Zero Box/Box 1-4

**Swing thru . . . boys trade . . . boys run
Ferris wheel . . . boys only zoom
Dixie grand . . . allemande left**

From a Zero Box/Box 1-4

**Swing thru . . . boys run . . . ferris wheel
Zoom . . . centers square thru
On the third hand . . . Dixie grand
Allemande left**

From a Zero Box/Box 1-4

**Star thru . . . pass thru . . . wheel and deal
Boys only zoom . . . Dixie grand
Allemande left**

From a Zero Box/Box 1-4

**Swing thru . . . boys trade . . . boys run
Bend the line . . . star thru . . . veer left
Ferris wheel . . . centers right and left thru
Everybody rollaway half sashay
Dixie grand four hands — right and left grand**

SPECIAL WORKSHOP EDITORS

**Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances**

From a Zero Line/1P2P

**Square thru . . . trade by . . . star thru
Right and left thru . . . flutterwheel
Pass the ocean . . . swing thru . . . boys run
Tag the line — in . . . slide thru
Those who can start a Dixie grand
(right pull by
everybody left pull by
everybody right pull by)
Allemande left**

Dixie Grand Footnotes

1. It is useful to observe that whenever it is possible to call a Dixie grand to an allemande left, it is also possible to call "right & left thru, square thru & on the 3rd hand, Dixie grand, allemande left."

2. Many sight callers have also learned that it is possible to call a Dixie grand to an allemande left whenever they recognize ("snapshot") a normal double pass thru arrangement in which the center couples are paired with their original partners while the outside couples are not . . . and in which the key man and his corner are both facing in the same direction.

FUN WITH EXPLODE THE WAVE

**One and three lead right . . . circle to a line
Star thru . . . pass thru . . . trade by . . . star thru
Pass the ocean . . . explode the wave
Ends cross fold . . . swing thru
Explode the wave . . . girls cross fold
All star thru . . . couples circulate
Bend the line . . . pass the ocean
Explode the wave . . . partner trade
Allemande left**

**One and three pass the ocean
Explode the wave . . . cloverleaf
All double pass thru . . . leaders trade
Swing thru . . . explode the wave
Ends trade . . . centers cross run
All right and left thru
Dixie style to an ocean wave
Explode the wave . . . partner trade
Square thru . . . trade by . . . allemande left**

**One and three square thru . . . swing thru
Spin the top . . . explode the wave . . . trade by
Pass the ocean . . . grand swing thru
Grand swing thru again . . . explode each wave
Centers right and left thru
Outsides partner trade . . . Dixie grand
Allemande left**

MORE FUN CHOREO

by Mike Sikorsky, Reseda, California

THANKS TO THOSE of you who wrote in asking for more of these special drills. For each of the following sequences, start in a squared set. Have either the heads or the sides begin the action. The end result is a box 1-4, just as if the caller had directed "Heads pair off," or "Heads square thru."

Box the gnat . . . touch one quarter
Boys run . . . pass the ocean
Explode the wave

Fan the top
Recycle . . . pass thru

Flutterwheel . . . reverse flutter
Pass the ocean . . . extend

Turn thru
Separate around two to a line
Star thru . . . centers pass thru

Turn thru
Separate around one to a line
Right and left thru . . . slide thru

Box the gnat . . . touch one quarter
Box circulate . . . walk and dodge
Partner trade . . . pass thru

California twirl . . . boys run
Box circulate . . . boys run
Pass the ocean . . . recycle
California twirl

California twirl . . . boys run
Box circulate . . . boys run
Spin the top . . . box the gnat
Pull by

Touch one quarter
Box circulate twice
Girls turn back . . . pass thru

Curlique . . . hinge one quarter
Fan the top (boys three quarters)
Boys run . . . wheel and deal
Pass thru

Curlique . . . cast off three quarters
Girls trade . . . swing thru
Boys run . . . bend the line
Pass thru

Curlique . . . girls run
Box the gnat . . . pull by

Right and left thru . . . rollaway
Touch one quarter . . . girls turn back

Curlique . . . cast off three quarters
Fan the top . . . recycle
Pass thru

Right and left thru and one quarter more
Girls hinge . . . diamond circulate
Flip the diamond . . . extend

Reverse flutter . . . rollaway
Spin the top . . . extend

Curlique . . . circulate
Scoot back . . . walk and dodge

Curlique . . . box circulate
Hinge . . . fan the top . . . extend

California twirl
Separate around one to a line
Star thru . . . zoom
Centers right and left thru
Centers pass thru

California twirl
Separate around one to a line
Star thru . . . zoom
Centers California twirl

Pass thru . . . cloverleaf
Double pass thru . . . cloverleaf
Centers pass thru

Swing thru . . . boys trade . . . boys run
Wheel and deal . . . sweep one quarter
Pass thru

Swing thru . . . spin the top . . . extend

Swing thru . . . girls fold
Peel the top . . . extend

Pass the ocean . . . swing thru
Girls fold . . . boys peel off
Girls trade . . . extend

Box the gnat . . . curlique
Boys run . . . pass the ocean
Spin the top . . . boys run
Wheel and deal . . . California twirl

For MORE, please turn to page 55

The 1983-84 Square Dance Directory



Once again we are pleased to present the updated 'Round the World Directory of square dance contacts. These *Information Volunteers* are strategically located in areas where they are able to supply complete square dance information to visiting or just moved square dancers. This year we are only listing the Information Volunteers except for contacts overseas. The past service of listing the presidents of caller and dancer associations has now been assumed by The National Square Dance Directory, Jackson, Mississippi. We invite you to make use of the Information Volunteers' special services and remind you they are indeed volunteers. You will find when you include square dancing as a part of your next trip, sharing in this activity wherever you go will add an extra dimension to your travel program.

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George Ioanin—3473 Newcomb Dr.
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Kodiak 99615 (907) 486-3663

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Colorado Springs 80918
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East Windsor 06088
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Warren & Dayna Newcomer
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Greeneville 37743 (615) 638-7784
Eastern Tennessee

Texas

Alamo Area Information (San Antonio)
Call 828-0214

Bob Andrews—5822 Mira Serena Dr.
El Paso 79912 (915) 584-4981

Bill & Lois Fawcett—412 W. Sam
Houston, Pharr 78577
(512) 787-1116

Kay & Bill Franck—7462 Fieldgate
San Antonio 78227. 673-6793
or 675-1125

Richard & Athalia Hardy—St. Rt 1,
Box 404-B, Rockport 78382 (512) 729-2828

Jerry & Bobbie Nell Higgins
P.O. Box 781, Brazoria 77422

Roy & Merle Morris—3603 Julian
Amarillo 79102 (806) 355-3938

Gene Pearson—4449 Bellaire Ave.
Groves 77619 (713) 962-2562

J.E. "Red" Porter—401 S. Walters
Pasadena 77506. (713) 472-6134
Houston Area

Frank & Lee Randall—7922 Birchbark
Humble 77338 (713) 446-9574

Lee Reed—8227 Mattby St.
Houston 77061
(713) 643-0795

Dave & Jeanne Trowell—1023 St. Johns
El Paso 79903 (915) 565-7087

Othie Upton—2826 63rd St.
Lubbock 79413 (806) 799-1642

Teresa & Jerry Vanlandingham
Rt. 4, Box 1560, Odessa 79763
(915) 381-1678 West Texas &
Southeast New Mexico

Charles & Janet Watson
2006 West Tennessee
Midland 79701 (915) 683-1419

Tom & Jo Wiley—Rt. 1, Box 32
Ravenna 75476 (214) 583-2087

Utah

Walt Cole—944 Chatelain Rd.
Ogden 84403 (801) 392-9078

Wayne & Wendy Guss—1221 E. Lori
Circle, Sandy 84070 (801) 561-2790

LaVar & Elsie Hipwell—555 So.
3600 West, Ogden 84401

Lee & Nancy MacKay—504 East
3230 North, Provo 84601
(801) 374-0043

Vermont

Howard Hayden—Rt. 2, Box 2673,
Hillcrest Rd., Shelburne 05482
985-2937

Hal & Doris Holmes—R.D. 1,
Box 3399 Center Rd., Hyde Park 05655
(802) 888-5054. Northern Vermont

Herbert Leach—The Mad Ellen
Waitsfield 05673. 496-3415
Central & So. Vermont

Virginia

(See Md. and D.C. listings)

Ralph & Edna Arrington—113A Piney
Ridge Rd., Pamplin 23958
(804) 248-6965. Appomattox Area

Chuck & Polly Crim—688 National Ave.
Winchester 22601 (703) 662-3779
Northern Shenandoah Valley

Jim Criswell—141 W. Valley Dr.
Bristol 24201. 669-2294

Hubert Hobbs — 3590 Parkwood Dr. SW,
Roanoke 24018 (703) 774-1895

Wes Meador—914 Ironington Rd.
Richmond 23227. 266-3335
Richmond-Fredericksburg Area

Ivan Shockley, P.O. Box 371
Hillsville 24343 (703) 728-2723

Washington

Harriet Hartinger—8015 Ravenna
Ave. NE, Seattle 98115
(206) 523-5063

E.S. Henderson—1812 Riverside
Ave. # 304, Spokane 99201

Kappie Kappenman—1004 S.W. 4th
Place, Renton 98055 (206) 722-4747

Mac & Chris McCurry—1214 S. Miller
Wenatchee 98801 (509) 662-5876
or 884-4866

Jim & Carol Munyon—109 Ridgeview Dr.
Sequim 98382 (206) 683-3894
No. Olympic Peninsula Area

Art & Joan Ritchie—249 W. Cedar,
P.O. Box 367, Sequim 95382
(206) 683-5089

Ralph Rowland—1755 So. 108
Tacoma 98444 (206) 537-4864
(Days). 537-9801 (Eves)

... and WE HAVE OTHER DIRECTORIES

If you like to be informed as to what is coming up on the square dance calendar, there's no better source to turn to than your copy of SQUARE DANCING magazine. Throughout the year we include "specials" that should go on your bulletin board. Here are some examples:

Big Events of the Year January issue
Vacation Institutes February issue
Callers Schools March issue
Lists of Tours and Travels April issue
Retirement Square Dancing May issue
Square Dance Area Publications June issue

At other times during the year you'll find a host of other valuable compilations. If you are looking for information, you'll find it in the pages of SQUARE DANCING Magazine.

Vic & Doreen Harris—20086 Grade Cres., R.R. #2, Langley V3A 4J4
534-6464. Vancouver & Lower Fraser Valley

Jim Heard—17-674 Bruce Ave.
Nanaimo V9R 3Y7

Bob McMorland—475 Lee Rd.
Kamloops V2C 1R6. 372-9853

Doreen & Doyne Sillery—318 E. 21st St.
No. Vancouver V7L 3B8

Bert Smith—1935 Richter St.
Kelowna V1Y 2N3. 763-2061

Glad Sparshatt—244 Fenton Rd.
Victoria V9B 1C1

John & Sylvia Winton—2685
Rosebery Ave., West Vancouver
922-7797

Manitoba

Roy Haslund—133 Oakdean Blvd.
Winnipeg R3J 3N7

Thor Sigurdson—Box 87
Emerson R0A 0L0 (203) 373-2851

New Brunswick

Charlie & Mary Holt
P.O. Box 382 (506) 756-2101
Petitcodiac E0A 2H0

Allison Kingston—66 Beechwood
Cresc., Fredericton E3B 2S8
(506) 454-3253

Chris & Irene MacKay—RR #1
Moncton E1C 8J5. 382-8703

Northwest Territory

Bob & Ethel Fyfe—Box 1224
Yellowknife (403) 873-2558

Nova Scotia

John & Fran Essex—R.R. 4
Amherst B4H 3Y2

Gloria Roth—R.R. #2
Annapolis Royal, Clementsport

Lorne & Audrey Tyler—8 Rodney
Terrace, Dartmouth B2Y 2H1
469-6433

Ontario

Bill Cooper—1035 Henley Rd.
Mississauga L4Y 1C8
(416) 277-2489

Dick Fleming—R.R. #1
Green Valley K0C 1L0
1-613-347-3708

Joe Secor—4507 S. Freya
Spokane 99203 (509) 448-1361

Washington, D.C. (See District of Columbia)

West Virginia

John M. Bias—1400 Commerce Ave.
Huntington 25701 (304) 529-3092
(614) 886-7556. W. Va., Ky., Oh.

"Blackie" & Marian Bowen
280 Locust St., Huntington 25705
(304) 523-3868

Denver Britton—Rt. 1, Box 247
Williamstown 26187 (304) 464-4719

Mrs. John J. Vincent—111 Boxwood
Lane, Fairmont 26554. 363-7874

Wisconsin

Bud & Joanne Cote—Rt. 5, Box 174
Chippewa Falls 54792 (715)
723-2003. Chippewa Falls-
Eau Claire Areas

Bill & Betty Kersey—8514 North
56th St., Milwaukee 53223
(414) 355-5438

Bob & Arlene Koser—11900 Indian
Trail, Halis Corners 53130
529-1529

Brad Landry—824 10th Ave.
Green Bay 54304. 432-4482
Wolf River Area

Mrs. Irwin Pasch—2760 Hanifl Rd.
La Crosse 54601 (608) 784-3284

Bob & Lois Podewils—Rt. 2, Box 682
Necedah 54646 (608) 565-7112
Central Wisconsin

Dale Ryan—233 Spruce St.
Sauk City 53583 (608) 643-6856
Lake Wisc., Wisc. Dells

Johnny Toth—1106 Sycamore Ave.
So. Milwaukee 53172
(414) 762-0879

Wyoming

Dave & Mary Ann Guille—2216
Park Place, Cheyenne 82001
(307) 638-3451

George & Betty Moore—2001 14th
St., Cody 82414 (307) 587-5171

Bruce H. Thompson—714 Platte
Ave., Box 1285, Mills 82644
(307) 234-3007

Gene Weiss, 1443 E. 2nd St.
Casper 82601 (307) 234-4380

CANADA Alberta

Ernie Power—12035-52nd St.
Edmonton T5W 3J7. 477-5618

Bill & Anne Savage—833 Stafford Dr.
Lethbridge. 327-3988
Southern Alberta

Wilf Wihlidal—3504 Boulton Rd.
N.W., Calgary (403) 289-0680

Ray Woodard—328 47th Ave. SW
Calgary T2S 1C2

British Columbia

Don Finiayson—3611 21st Ave.
Vernon V1T 1H5. 545-5177

orne & Betty Hay—The Hayloft
t. Vincent St., N. Barrie L4M 4V1
(705) 726-7680 home; (705) 728-4700 off.
Georgian Bay Area

Marg Hough—11 Antrim Cres. Apt. 604
Scarborough M1P 4P3 (416) 298-2400
Toronto Area

Bob & Jane Jaffray—R.R. #1
Ennismore K0L 1T0 (705) 292-8063
Peterborough Area

Albert Medlar—R.R. 2, Lynden
L0R 1T0 (519) 647-2116
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Alan Munro—R.R. #3, 7890 Pine
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L4L 1A7. 851-1734

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Robert Thomson—562 Elwood Rd.
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Golden Horseshoe Area

Mike & Mary Turner—2554 Chambers
Ave., Ottawa K2B 7S2

Prince Edward Island

Ken & Edythe MacLeod—Heartz Rd.
East Royalty, RR #6, Charlottetown
894-7665

Murray & Fay Mayhew—91 Oak Dr.
Sherwood C1A 6V2 (902) 894-3338

Quebec

Allan Marjerison—91 Pointe Claire
Ave., Pointe Claire H9S 4M6
(514) 697-3442

Saskatchewan

Art Bexson—4728 48th St.
Lloydminster S9V 0K5. 825-3253

Mrs. Audrey Isaac—4 Ingersoll Cres.
Regina S4T 5Y7. 545-3370

Ken Lee—1310 Queen Crescent
Moose Jaw S6H 3G4
(306) 692-9002

Jim Mitchell—P.O. Box 1240
Assiniboia S0H 0B0. 642-3475

Bob Nurse—Crane Valley
S0H 1B0. 475-2788

Earle & Jean Park—148 2nd Ave. N.,
Yorkton S3N 1G6 (306) 783-4649

Yukon Territory

C.S. Blysak—8 Rosewood Pl.
Whitehorse Y1A 4X3

DANCING OVERSEAS

Square dancing, as it is done throughout North America, has become increasingly popular in countries in the South Pacific, the Orient and in Europe. Where only a few years ago overseas' dancing was limited to U.S., Canadian and English servicemen stationed abroad, today the citizens of many countries enjoy square dancing and there are many outstanding local callers found in each locale. Visit a dance overseas. You'll find that callers and dancers are eager to offer you the same hospitality, fellowship and fun that you enjoy at your clubs and dances back at "home."

EUROPE

Austria

INFO VOLUNTEERS:

Carl Kaye—Rudolfplatz 8/1/5/13,
A-1010 Vienna (0222) 63-99-384

G.R. Myers—P.O. Box 16
A-1300 Vienna Airport (02232) 8617

Belgium

INFO VOLUNTEERS:

Michel Mayeur—Avenue des
troenes 30, B1950 Kraainem-02
7311685 or 010 414170

England

DANCERS ASSOCIATIONS:

British Assn. of American S/D Clubs
Fred Clayton, 1 Othello Close,
Hartford, Huntingdon, Cambs.

East Anglian Fed. S/D Clubs
23 Bridport Ave., Ipswich
Suffolk IP3 8P2

CALLERS ASSOCIATIONS:

Callers Club of Great Britain
Dick Taylor, 5 Quinton Close
Churchdown, Gloucester PE1 9AS

INFO VOLUNTEERS:

Viv Cannon—26, Coleridge House
Churchill Gardens, London S.W.1.V.-3HU
828-9340

England, Scotland, Wales

Peggy & Les Cavanagh
75 Watcombe Rd.
Southbourne, Bournemouth, Dorset

Tommy Cavanagh—17 Wrexham Rd.
Harold Hill, Romford, Essex RM 3 9HH
Tel: Ingrebourne 44761

Malcolm Davis—40 Badgeney Rd.
March, Cambs. PE15 9AS, England

Johnny & Renee Hayes—5 Cuckoo
Hill Way, Burley Rd., Bransgore
Christchurch, Dorset, England
BH23-5RE, Highcliffe 5522

Peter Richardson—Norman Grange Hotel,
4 Landsdowne Gardens, Bournemouth
Dorset BH1 1QR (0202 23347)

Stan Sinfield—2 Sixth Ave.
Killinghall Rd., Bradford, West Yorkshire
0274-637972 Northern England

Brian & Irene Summerfield
11 Hazel Rd., Bradmore
Wolverhampton, West Midlands 39139

Albert Sutcliffe—19 Lowfield Close
Low Moor, Bradford, West Yorkshire

France

INFO VOLUNTEERS:

Roy S. Mann—52 Avenue Edouard Vaillant
93290 Tremblay les Gonesse, France
Paris (1) 860-35-10

West Germany

DANCERS ASSOCIATIONS:

European Assn. of American
S/D Clubs—Peter Schensick, Kleinweg
67, 1000 Berlin 42

CALLERS ASSOCIATIONS:

European Callers/Teachers Assn.
Rudi & Heidi Mennes—8916 Penzing/
Oberbergen, West Germany (08191/8652)

INFO VOLUNTEERS:

Hannes—Dieter Keh, Altmannstrasse
18, D-8000 Munich 21
089-574688

CW 2—James Jenkins, U.S. Army Field
Station Berlin, Box 9268
APO N.Y. 09742. Berlin 802-8432

Detlev Junker—D. Wohlgemuthstr. 13
6520 Worms/Rhine 06241-56322

Peter Schensick—Kleineweg 67
1000 Berlin 42
(Phone: 030-7861095)

Walter & Elizabeth Voss
Katzbachstrasse 25, 2000
Hamburg 53 (040) 842778

Ilse & Erwin Wersin-Scholz
Engelschalkinger Str. 198, 8000 Munich 81
Phone: 089-931728 home; 6000 8224 office

Holger Wilm—Rodaverstr. 38,
6144 Zwingenberg (06251) 77315

Greece

INFO VOLUNTEERS:

Jerry Todd—6931 ESS Box 758
APO NY 09291

Italy

CALLERS ASSOCIATIONS:

Mediterranean Area Callers/
Teachers Assn.—Bernard Linley
Via Cassia 987, 00189-Roma
(06) 3664816 or (06) 57974035

INFO VOLUNTEERS:

Claus Budtz, Via Orti di Acilia 13,
Vill. 4 00126 Rome (Acilia)
(06) 5797 Ext. 7-344, (06) 6060148

Rod Carter—PSC Box 1206
APO NY 09293 (Aviano)

Netherlands

CALLERS ASSOCIATIONS:

NSRDV Leaders College
Brandtstraat 136
2572 CJ 's-Gravenhage

INFO VOLUNTEERS:

Yona & Al Chock—American Embassy
(USDA), APO New York 09159 or
Prinsenweg 50, 2242 EJ Wassenaar
(01751) 1-0071

Jac & Yvonne Fransen—Brandtstraat
136, 2572 CJ 's-Gravenhage
The Netherlands, 070-463886

Peter & Ans Hage—Silo 23, 6852
Ek Huissen, Netherlands
(085) 254041

Tine & Henk Jonker—Staringstraat 448
Oss, The Netherlands 04120-241 70

EXTRA COPIES OF THIS ISSUE AVAILABLE

If you wear out this copy of the Directory, lose it, wish to give a copy to a friend or have a spare to carry in your car, extra magazines are available. Just send \$1.25 to SQUARE DANCING, 462 N. Robertson Blvd., Los Angeles, California 90048. We'll pay the postage.

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de Veste 17-48, 8231 JN
Lelystad (03200) 49255

Mr. & Mrs. Fred Roelofs—Uiterweg 235
1431 AG Aalsmee (02977) 26837

Big Ben & Ancy Uileman
48 Steenberghenlaan
2253 LM Voorschoten 071-763548

Norway

INFO VOLUNTEERS:

Harold Graham—Storflaten 12
4000 Starvanger

Kjell Vardenaer, Fekjan 71, 1360
Nesbru, Norway (Oslo)

Spain

INFO VOLUNTEERS:

Rota Whirlaways
Box 1801, FPO NY 09540

Sweden

INFO VOLUNTEERS:

Peter Myrh—Myggdalsvagen 86
S-13554 Tyreso, Stockholm
(08) 7129394

Lars Rangedahl—Mellansjovagen 35
141-34 Huddinge

Per Tellstrom—Ronnarve, Oja
62010 Burgsvik

AFRICA & MIDEAST

Libya

INFO VOLUNTEERS:

Cyrene Circlers
P.O. Box 9018, Benghazi, SPLAJ

Ron & Vivian Kinsley—c/o Occidental
of Libya, Inc. Box 2134
Tripoli, SPLAJ — 40956 Ext. 241

Saudi Arabia

INFO VOLUNTEERS:

Tone Mak—BAC Ltd. Base
P.O. Box 3843, Riyadh 11481

Beverly Spraggins—c/o Aramco
Box 6649, Dhahran (966-387-50017)

Phil & Royna Thomas—c/o Aramco
Box 10571, Dhahran

Turkey

DANCERS ASSOCIATIONS:

Turkish-American Assn.—Dogan
Ucucu, Bestekar Sakak No. 28/4
Kavaklidere, Ankara 255096

ORIENT & PACIFIC Australia

DANCERS ASSOCIATIONS:

Aust. Capital & Territory S/D
Society—Mrs. G. Giuliano, 20
Williamson St., Holder, Act 2611

New South Wales S/D Society
Betty Johnson, 8/2 Albert St.
Hornsby 2077 (02) 476-6549

So. Australia S/D Society
Don Muldowney, 27 Mattner Ave.
Glenelg Nth. 5045

S/D Society of Queensland
Nev McLachlan, 4 Coultis St.
Sunnybank, Queensland 4109
(07) 3456806 home, (07) 2774257 off.

S/D Society of W. Aust.
Colin Crompton, 9 Third St.
Bicton 6157, Western Australia
(339-4414)

Tasmanian S/D Society
Mrs. Hazel Dawe, 34 Clare St.
Launceston

DEADLINES — IN GENERAL

Deadlines for editorial material to be considered for SQUARE DANCING magazine must reach us by the first of the month, two months prior to publication; i.e. copy for the November issue must reach us no later than September 1, preferably earlier. If possible, listings for the Date Book should reach us 90 days prior to the month in which the event takes place.

Advertising space reservation deadlines are the same as for editorial material, two months before the date of issue. However, to assure advertising space, it is wise to write earlier than that and make your space reservation. Copy for these advertisements is due 10 days later unless the advertisement is sent in camera ready, in which case we can allow another seven days. Please write for advertising information and a rate sheet.

Victorian S/D Assn.—Harry Ayling
2 Cunningham St., Boxhill
Victoria 3128

CALLERS ASSOCIATIONS:

S/D Callers Assn. of N.S.W.
Tom McGrath, 4 Battin Ave.
West Ryde 2114

S/D Callers Assn. of Victoria
Ian Bell, 47 Newhaven Rd.
East Burwood 3151

So. Australian S/D Callers Assn.
Heather Towner, 57 Hamblynn Rd.
Elizabeth Downs, S.A. 5113

Victorian S/D Callers Advisory
Mike Davey, 17 Tulip Grove
Chelt 3192, Victoria 3155

W. Australia Callers Assn.
Prim Calver, 30 Cuttler Ave.
Beechboro, West Australia 6063

INFO VOLUNTEERS:

Ian Bell—47 Newhaven Rd.
E. Burwood, 3151 Victoria
232-4846

Ivan Dawes—43 Lancaster Rd., Wangara
6065, Western Australia (409-9065)

Alan Frost, 39 Alexandria St.
Prospect, S. Australia 5082

Nev & Bev McLachlan—4 Coultis St.
Sunnybank, Queensland 4109
(07) 345 6806 or 277 4257

Bill Matthews—10 Carolyn Ave.
Narraweena 2099, N.S.W. 982-2394

Nan Sapuppo—P.O. Box 693, Innisfail,
No. Queensland 4860 (070) 632306

Jim White—20 Daymar Rd.
Castle Cove 2069 New South Wales

Ron Whyte—265 Wickham Rd.
Moorabbin, East Victoria 3189.
95-1496

Guam

INFO VOLUNTEERS:

Tradewind Squares—P.O. Box 4624
Yigo, Guam 96912

Japan

CALLERS ASSOCIATIONS:

Tokyo Callers Assn.—Massaru
Wada, Sanhaisu Fujigaoka
#307, 2-2-13 Fujigaoka, Midoriku
Yokohama-shi, Kanagawa 227
045-971-4606

INFO VOLUNTEERS:

Matt Asanuma, 1-6-3-1110 Narihira
Sumida-ku, Tokyo 130. 03-622-8125
or 03-855-5651

Betty Kato—4-1302 Chome-Kamoi,
Yakasuka-shi 239 (0468) 43-6351
Yokasuka, Yokahama-Kamakura Areas

Tak Ozaki—11-10 Owada
7 chome, Hachioji, Tokyo 192
Japan 03-212-0901 or (0426) 45-5382

Korea

INFO VOLUNTEERS:

Director, Moyer Recreation Center
APO S.F., CA. 96301
Yongsan 3661/3959

New Zealand

DANCERS ASSOCIATIONS:

Assn. of Auckland S/R/D Clubs
c/o Vic Beckett, 1278A Dominion Rd.
Mt. Roskill South, Auckland 4.

New Zealand S & R/D Assn.
Art Shepherd, 181 Shortland St.
Aranui, Christchurch 6

CALLERS ASSOCIATIONS:

Callers & Tutors Assn.
Art Shepherd, PO Box 15-045
Aranui, Christchurch 6

INFO VOLUNTEERS:

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Pakurange, Auckland

Victor Beckett—1287A Dominion Rd.
Mt. Roskill South, Auckland 4. 698-543

John Garmson—12 Melrose Ave.
Rotorua 74386. 56881

R. Hall—114 Mt. View Rd.
Wanganui. 37-301

Jack Hilton—42 Lydbrook Place
Otumoetai, Tauranga, 66552
home, 82819 Ext. 82 office

Art Shepherd—Box 15045
Aranui, Christchurch 885-675

John Stallard—361 Hillsborough Rd.
Auckland 4. 658-786

The Philippines

INFO VOLUNTEERS:

Peter Lee—12 Anahaw St.
No. Forbes, Makati, Metro Manila 3117
Philippines. 88-82-49 or 88-36-79

Manila Hoedowners—USAID/AD/AD
APO S.F., CA. 96528

Singapore

INFO VOLUNTEERS:

Anytime S/D Club—Toni Wilder
47A Lock Cho Flats, Jalan Raja Udang
Singapore 1232

Taiwan

INFO VOLUNTEERS:

Ding How S/D Club—Mark Chang
7 Lane 1, Yung-HWA First Road
Pei-Tow, Taipei, Home: 8318483
Off. 7713024

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INFO VOLUNTEERS:

Ricardo Wall—Arenales 2770
Martinez, PCIA, Buenos Aires

Barbados

INFO VOLUNTEERS:

Gilligan Cultural Group
c/o Garcia Gill, Maxwell Main Rd.
Christchurch (Phone: 87887)

Bermuda

INFO VOLUNTEERS:

Ron Boys—Carwood Cottage
Middle Rd., Southhampton 8-04 (8-0568)

Leslie & Mary Johnson—P.O. Box 116
Paget (809) 298 0180

Brazil

INFO VOLUNTEERS:

Peter Padvaiskas
Alameda Maracatins-185
Apt. 41, Sao Paulo

Costa Rica

INFO VOLUNTEERS:

Billy Oreamuno—Apartado 3631
San Jose 22-55-44 (work)
35-77-20 (home)

Grace Woodman—Apartado 1489
San Jose 25-73-44 (work)
25-20-40 (home)

Cuba

INFO VOLUNTEERS:

Gitmo Swingers, Arie Ash
P.O. Box 229, USNS, FBPO Norfolk,
Va. 23593

Mexico

INFO VOLUNTEERS:

Mel & Jean Pratt—Apartado 6-934
Guadalajara 6, Jalisco (41-50-69)

Perry & Georgia Thompson
Apartado Postal 466
45900 Chapala, Jalisco

Hector Valencia—Calle Juarez #26
Alamos, Sonora 8-01-15

Puerto Rico

INFO VOLUNTEERS:

Ivan & Natalie Soto—G.P.O. Box 1577
San Juan 00936 (809) 787-3209

The WORKSHOP, continued

Flutterwheel . . . pass the ocean
Spin the top . . . hinge
Girls turn back

Flutterwheel . . . pass the ocean
Spin the top . . . hinge one quarter
Boys turn back . . . box the gnat
Pull by

Right and left thru
Rollaway . . . slide thru

Flutterwheel . . . touch one quarter
Box circulate . . . girls turn back

California twirl
Separate around two to a line
Star thru . . . trade by

Box the gnat . . . touch one quarter
Box circulate
Follow your neighbor
Left swing thru . . . left hinge
Boys turn back

Reverse flutter . . . sweep one quarter
Centers pass thru

Box the gnat . . . half square thru
Touch one quarter . . . centers trade
Boys run . . . slide thru

Box the gnat, step to ocean wave
Fan the top (boys three quarters)
Boys run
Bend the line . . . lead right

Cross trail thru
Separate around two to a line
Star thru . . . centers partner trade

Star thru . . . reverse flutter
Swing thru . . . turn thru

Box the gnat . . . curlique
Boys run . . . pass the ocean
Girls trade . . . spin the top
Box the gnat . . . pull by

California twirl . . . cloverleaf
Centers pass thru . . . right and left thru

California twirl . . . cross trail
Around one to a line
Touch one quarter
Girls run . . . box the gnat

Box the gnat . . . touch one quarter
Boys run . . . pass the ocean
Fan the top . . . recycle
California twirl

Box the gnat . . . touch one quarter
Boys run . . . pass the ocean
Boys run . . . wheel and deal
Sweep one quarter
California twirl

Box the gnat . . . curlique
Boys run . . . reverse flutter
Sweep one quarter
Touch one quarter . . . boys run

California twirl . . . cloverleaf
Centers pass thru . . . right and left thru
Rollaway . . . square thru three quarters
But on the third hand
Box the gnat . . . change hands

California twirl . . . cloverleaf
Double pass thru . . . track II
Girls trade . . . recycle

California twirl . . . boys run
Box circulate twice . . . girls run
Touch one quarter . . . girls turn back

California twirl . . . boys run
Scoot back . . . boys turn back
Box the gnat . . . touch one quarter
Box circulate twice . . . boys run

Box the gnat . . . curlique . . . boys run
Pass the ocean . . . girls trade
Recycle . . . touch one quarter . . . boys run

California twirl . . . chase right
Boys run . . . reverse flutter
Touch one quarter . . . box circulate
Girls turn back

Box the gnat
Square thru three quarters
But on the third hand . . . swing thru
Spin the top . . . turn thru

Box the gnat . . . touch one quarter
Boys run . . . pass the ocean
Recycle . . . sweep one quarter
Partner trade

California twirl . . . boys run
Box circulate . . . boys run
Spin the top . . . turn thru

California twirl . . . boys run
Box circulate . . . boys run
Swing thru . . . hinge . . . girls turn back

Box the gnat . . . touch one quarter
Boys run . . . reverse flutter
Pass the ocean . . . spin the top
Hinge and roll . . . pass thru

California twirl . . . chase right
Boys run . . . reverse flutter
Curlique . . . box circulate
Girls turn back

ROUND DANCES

ALAMO LIGHTS — Blue Star 2205

Choreographers: Clark and Ginger McDowell

Comment: An easy and pleasant two-step. The music is light and airy. One side of the record is cued.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to BANJO M face LOD, —, Touch, —;

PART A

1-4 Fwd Two-Step; Step, Close, Flare to SIDECAR M Face RLOD, —; Fwd Two-Step; Fwd Two-Step;

5-8 Fwd, Close, Bk, —; (Fwd Two-Step) Bk, Side, Thru end CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step to end M face LOD;

9-12 Fwd Two-Step; Fwd Two-Step; Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —;

13-16 Fwd, Close, Bk, —; (Scissors end SEMI-CLOSED facing LOD) Bk, Close, Fwd, —; LOOSE-CLOSED M face WALL Limp, 2, 3, 4; OPEN face LOD Walk, —, 2, —;

PART B

1-4 Apart, —, Point, —; Face to BUTTERFLY, —, Touch, —; Side, Close, Fwd, —; Side, Close, Bk, —;

5-8 Bk Away, 2, 3, —; Together 2, 3, —; Side, Close, Thru, —; Side, Close, Thru BUTTERFLY, —;

9-12 Swd Two-Step; Rock Bk, —, Recov, —; Swd Two Step; Rock Bk, —, Recov to SEMI-CLOSED face LOD, —;

13-16 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Turn Two-Step; Turn Two-Step end BANJO M face LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 (Twirl, —, 2, —;) Fwd, —, 2, —; Apart, —, Point, —;

SAMBA LE GUSTA — Grenn 17030

Choreographers: Gordon and Thelma Meisel

Comment: An active samba routine with good music. Recognize Sophia? One side of record has cues.

INTRODUCTION

1-2 CLOSED M face WALL Wait; Wait;

PART A

1-4 Samba Balance L,, Samba Balance R,, Samba Away,, Samba Away,, Samba Together,, Samba Together OPEN face LOD,, Step Bk, 2, 3, 4;

5-8 Samba Away,, Samba Together M face WALL in CLOSED,, (Under to BANJO) Samba Fwd,, Samba Bk,, Banjo Wheel; Sidecar Wheel end M face WALL in CLOSED;

INTERLUDE

1-2 Point Fwd, Point Bk, Point Fwd, Step; Point Bk, Point Fwd, Point Bk, Step;

PART B

1-4 Change Sides Samba Fwd; Change Sides Samba Fwd; OPEN Walk Fwd, 2, 3, 4; Solo Circle Away Fwd/Lock, Together Fwd/Lock, Fwd-Lock passing L shoulders, Fwd end M on outside;

5-8 Solo Away Fwd/Lock, Fwd/Lock, Fwd/Lock, Fwd facing RLOD; Walk Fwd, 2, 3, 4; Solo Away Fwd/Lock, Together Fwd/Lock, Fwd/Lock passing R shoulders, Fwd end M on inside; Continue Solo Turn Fwd/Lock, Fwd/Lock, Fwd/Lock, Fwd end CLOSED M facing WALL;

SEQUENCE: A—Interlude—B—Interlude—A—Interlude—A—Interlude—B—Interlude—A plus Ending.

Ending:

1-4 BUTTERFLY Vine, 2, 3, 4; 5, 6, 7, 8; (Under Samba Together) Samba in Place; Apart/Point.

CHA CHA CHARLESTON — Grenn 17031

Choreographers: Steve and Chris Brissette

Comment: A jazzy routine with equally jazzy music.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Swivel, —, Close, —; Swivel, —, Close, —;

PART A

1-4 Rock Fwd, —, Recov, —; Step Bk, 2, 3, —; Rock Bk, —, Recov, —; Fwd, 2, 3, —;

- 5-8 Charleston; Charleston; Charleston; Charleston;
 9-12 (Twirl to TAMARA) Side, —, XIB, —; In Place, 2, 3, —; (Rev Twirl to BUTTERFLY) Side, —, XIB, —; In Place, 2, 3, —;
 13-18 Rock Apart, —, Recov, —; Change Sides, 2, 3, —; Rock Side, —, Recov, —; Sliding Door M back on inside to OPEN; Walk Fwd, —, 2, —; 3, —, 4 end SEMI-CLOSED, —;

PART B

- 1-4 Walk, —, Manuv M face RLOD, —; Pivot, —, 2 face LOD in SEMI-CLOSED, —; Fwd Two-Step; Fwd Two-Step;
 5-8 Repeat action meas 1—4 Part B:
 9-14 Turn Two-Step; Turn Two-Step; Twisty Vine, —, 2, —; 3, —, 4 to BANJO M face LOD, —; Fishtail; Walk Fwd, —, 2, —;
 15-18 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Side, —, Close end in BUTTERFLY, —;

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-4 Apart, —, Point, —; Together, —, Touch, —; Swivel, —, Close, —; Swivel, —, Close, —;
 5-8 Side, XIB, Side, XIB end SEMI-CLOSED; Walk, —, 2, —; Fwd Two-Step; Fwd Two-Step;
 9-14 Circle Away, —, 2, —; Fwd, —, Face Partner, —; Fwd, —, 2, —; Side, —, Close, —; Back Away, —, 2, —; 3, —, Point, —.

SINGING CALLS

RIDE THE TRAIN

By Bill Gibson, Crestline, California

Record: D & R # CW 171, Flip Instrumental with Bill Gibson

OPENER, MIDDLE BREAK, ENDING

Circle left

Orange Blossom Special Wabash Cannonball
 Chattanooga Choo Choo

This hobo's seen 'em all

Boys star by the right

You go rollin' round the line

Left allemande and weave the line

Ride the train ride the train

Do sa do and promenade

Sleeping in a box car when it rains

Ride the train ride the train

FIGURE:

Head pair touch one quarter

Do a walk and dodge

Do sa do with the outside pair to ocean wave

Swing thru tonight boys run to the right
 Ferris wheel walk right in and

Sweep one quarter more pass thru

Partner trade find the corner swing

Swing that girl and promenade

Sleeping in a box car when it rains

Ride the train ride the train

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MAMA DON'T ALLOW

By Larry Letson, Carmel, Indiana

Record: ESP #602, Flip Instrumental with Larry Letson

OPENER, MIDDLE BREAK, ENDING

Allemande left and Alamo style

Balance out and in swing thru

Forward two and balance again

Swing thru and forward two turn thru

What'cha gonna' do

Allemande left with corner weave the ring

Mama don't allow

No banjo pickin' around here

Do sa do and promenade

I don't care what Mama don't allow

Play my music anyhow

Mama don't allow no music

Played around here

FIGURE

Head couples promenade halfway

Sides right and left thru turn a little girl

Square thru in the middle of the floor

All the way count to four do sa do and

Do an eight chain four

Mama don't allow no banjo pickin' here

Swing that corner and you promenade

I don't care what Mama don't allow

Gonna pick on the banjo anyhow

Mama don't allow no music

Played around here

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CHEROKEE FIDDLE

By Ken Bower, Hemet, California

Record: Chaparral # 512, Flip Instrumental with Ken Bower

OPENER, MIDDLE BREAK, ENDING

Circle left

Well the train pulled into the station

Roll up your sleeves and rosin up the bow

Men star right roll it one time around

Left allemande turn your partner right

Four ladies promenade inside the ring

Star thru and you promenade

Play Cherokee fiddle

Ah just for the good times cause

Good music's never gonna' lose its place

FIGURE 1:

Well heads promenade go about halfway
Sides star thru then right and left thru
A full turn and swing your corner
Left allemande and you weave the ring
You smell the smoke and the cinders
Do sa do and you promenade along
Cherokee fiddle play for the good times
Cause good music's never gonna'
Lose its place

Figure 2:

Well heads promenade go about halfway
Sides do the right and left thru
Square thru in middle count four hands
Do sa do an do an eight chain four
Fiddle side up Orange Blossom Special
Cherokee fiddle
Swing the corner lady promenade along
Cause good music's never gonna
Lose its place

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

The first four reviews cover the preceding four singing calls, which were highly rated by our reviewer — editor.



MAMA DON'T ALLOW — ESP 602

Key: G & A Tempo: 130 Range: HE LD
Caller: Larry Letson

Synopsis: Complete call printed in Workshop.

Comment: A rhythmic call to an old-time favorite tune. The figure is definitely Mainstream and not unusual in any way but the music is and dancers enjoyed it immensely. The effort and sound produced by Larry makes it a workshop listing.
Rating: ☆☆☆☆

KANSAS CITY — Thunderbird 228

Key: C Tempo: 130 Range: HE Flat LC
Caller: Bob Bennett

Synopsis: Complete call printed in Workshop.

Comment: An old tune revived. Musically great with an average figure. The release has a nice

KANSAS CITY

By Bob Bennett, Valdosta, Georgia

Record: Thunderbird # 228, Flip Instrumental with Bob Bennett

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn that girl

Then rollaway and circle left I say

Four ladies rollaway circle left then

Allemande left your corner promenade

Well you promenade with Kitty

Back to Kansas City

I'm walkin' and talkin' just walkin' along

Or just strolling along

FIGURE

Heads pass thru cloverleaf around one

While sides square thru three hands

Heads pass to the center

And square thru three hands

Swing your corner girl and promenade

Well you promenade with Kitty

Back to Kansas City

I'm walkin' and talkin' just walkin' along

Or just strolling along

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

feel with a strong emphasis on the beat. A good piano instrumentalist. Rating: ☆☆☆☆

RIDE THE TRAIN — D & W CW 171

Key: G Tempo: 130 Range: HD LB
Caller: Bill Gibson

Synopsis: Complete call printed in Workshop.

Comment: A nice recording that has a strong beat with emphasis on a banjo lead. The figure is well timed and therefore enjoyable to dance. The melody fits comfortably and a nice job of calling. Background voices assist on this release.
Rating: ☆☆☆☆

CHEROKEE FIDDLE — Chaparral 512

Key: D Tempo: 128 Range: HD
Caller: Ken Bower

Synopsis: Complete call printed in Workshop.

Comment: A Mainstream dance with an average figure that can be handled by all groups of dancers. The release is rhythmic with an excellent musical background by the Roadrunners. A few minor keys add interest to the tune.
Rating: ☆☆☆☆

YOU PUT THE BLUE IN ME — C Bar C 568

Key: C & D Tempo: 130 Range: HB LG
Caller: Mike Callahan

Synopsis: (Intro) Sides face grand square —
Please see RECORDS, page 65

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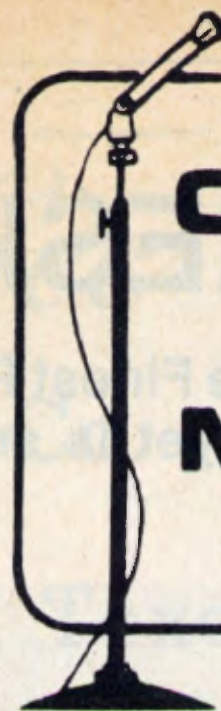
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CALLER of the MONTH



Cliff and Gladys Long,

Mars Hill, Maine

IT'S NOW A DOUBLE-TREAT calling event when the Longs pick up their respective mikes and Gladys harmonizes with Cliff in the singing calls. This has been going on for several years now and the dancers are all in favor.

Cliff's calling years go back to the days when there were few lessons given and self-motivation was the guiding element. The Longs joined the Spud Shufflers in Presque Isle, Maine, the winter of 1960. Two years later when the club observed an Amateur Callers Night, Cliff was launched on a singing call and that was the beginning of what is now twenty years of calling in Maine, New Hampshire, New Brunswick and other Maritime provinces in Canada.

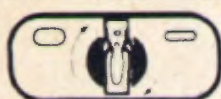
In 1969, the River Valley Swingers was formed in Bristol, New Brunswick, and Cliff became the club caller. He still teaches for them every week and calls for the club dances at least once a month. The same applies for the Spud Shufflers of Presque Isle, with whom he has maintained his leadership affiliation from the early formation days.

The many dancers who have enjoyed the guiding force of Cliff and Gladys throughout

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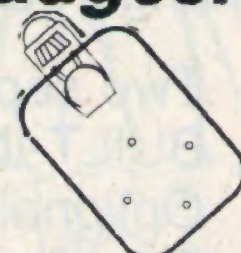
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the years say to know them is to love them. Expounding upon their warmth and smiling attitude, they tell us that the Longs are loved, not only for their tremendous contribution to the square dance movement but for the lasting impression they leave on each and every dancer they meet. A fine tribute, indeed.

LETTERS, continued from page 3

to keep up with the tempo and our square would break down much of the time, or there would be a lot of pushing and shoving to get us through the tip. No fun—and square dancing is supposed to be fun! Most of our club members were helpful and gracious about helping us but we know that they are there to have a good time too. We hope that someday Orange County will have a Mainstream club. I wonder how many other people feel the same way? We love the dance and square dancers are generally a great group of people. Maybe someday there will be a place for us in square dancing.

Leo and Nancy Jungblut
Irvine, California

Dear Editor:

The Paradise Promenaders on the garden island of Maui welcome visitors to our island. We have recovered from the hurricane, have a wonderful husband-wife team of callers, Toni and Wilbur Kurzhad, and we dance Mainstream and Plus I and II Friday nights in the Kapaa Neighborhood Center. Do join us in "Paradise."

Florence Rita
Kekaha, Hawaii

Dear Editor:

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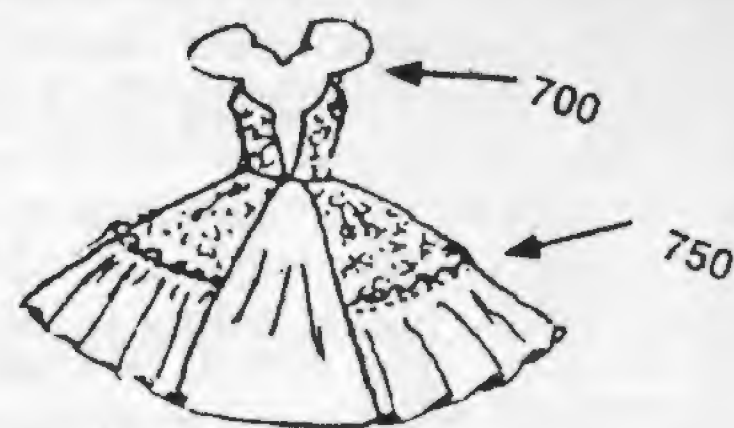


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ple). Their ages range from 17 to 40 years. They are very loving and enthusiastic. The Virginia Reel and Patty Cake Polka are their favorite dances . . . It would be helpful if there were a panel discussion on "Very Special Dancers" at the various conventions. We'd love to share ideas with dancers across the country.

Bob and Onanic Joyce, Scottsboro, Alabama
Program chairmen for conventions, please take note of this request. A helpful idea!

— Editor

Dear Editor:

We had to stop dancing for a while because of some physical problems. During all these months we've been unable to dance, no one from any of the three clubs we danced with contacted us to find out why we hadn't been around. That indicated, to us, no one cared about us . . . We are not particularly thin-skinned and we still think square dancing per se is great. However a large part of the pleasure is derived from accompanying friendships. Since that probability seems remote, if



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not impossible, we've lost the urge to go back. There are other clubs we could try but they meet on nights when we'd be unable to attend regularly . . . Retention seems to be somewhat of an ongoing problem and there can be a variety of reasons for dropouts. Our observation during more than 13 years in the activity is that newcomers are greeted, perfunctorily, at many clubs, then pretty much ignored. Of course this is not true at all clubs but it is more prevalent than it should be. No one should forget how it feels to be a newcomer reaching

out for friends.

Name Withheld, Colorado Springs, Colorado
Dear Editor:

The Caller Teacher Manual has arrived and I'm delighted with it . . . I would like to comment on the do sa do. You note that a trouble spot is the tendency to roll or spin. I agree but feel we callers have created that problem by following a partner do sa do with a corner swing. If the dancers do what the definition says, they'll end up facing partners and back to back with corners. So they must do a U



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turn back before they can swing, but the caller never says that . . . In 1949 there used to be a cartoon character, Lil Abner, who frequently said, "As any fool can plainly see, I sees!" Like Lil Abner, at that time I could plainly see that the caller obviously intended me to end a do sa do facing my corner at least nine times out of 10 and that tenth time wasn't going to matter much one way or the other. So I could plainly see that I should combine the do sa do with a U turn back in one smooth rolling motion. It timed and was smoother than waiting until the

do sa do was all over to turn and face the corner . . . Now I never call a corner swing following a do sa do . . . For example on page 111 of the CTM, you have "Trail of the Lonesome Pine." I still use it, but change lines 7 and 8 to read: "And walk on by your own, do sa do, then you take 'er and swing." This gives a right hand progression instead of a corner progression and solves the do sa do problem, at least for me.

Coy Cowan
Tampa, Florida

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RECORDS, continued from page 58

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lemande — promenade (Figure) Heads promenade three quarters — sides square thru four hands — cloverleaf — centers pass thru — do sa do — swing thru — turn thru — swing corner — promenade (Figure plus) Heads promenade halfway — sides star thru — all double pass thru — track II — explode the wave — chase right — boys run — fan the top — recycle — swing corner — promenade (Figure A1) Heads promenade halfway — split square thru four hands — horseshoe turn — pass thru — trade by — pass thru — clover — square thru four hands — swing corner — promenade.

Comment: A relaxing dance with nice calling. The cue sheet offers Mainstream, Plus and A-1 dance figures for caller's use. The melody is enjoyable and the musical background is average. Instrumental side is quite a bit faster and will need to be slowed for better dance execution. Tempo is listed from the called side. Rating: ☆☆☆☆

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**I HEAR KENTUCKY CALLIN' ME —
Thunderbird 229**

Key: F Tempo: 136 Range: HD

Callers: Gabby Baker & Chuck MashburnLA

Synopsis: (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Heads square thru four hands — to corner right and left thru — do sa do to ocean wave — ladies trade — recycle — dive thru — zoom — square thru three hands — corner swing — promenade (Alternate figure) Heads promenade halfway — down middle — square thru four hands — right and left

thru — veer to left — ferris wheel — centers square thru three hands — swing corner — promenade.

Comment: A quick moving dance with a nice melody line and good musical accompaniment. Dancers moved quite rapidly but timed out well enough to make it danceable. Voices blended well on the called side. Rating: ☆☆☆

FRAULINE — Blue Star 2203

Key: F Tempo: 130 Range: HD

Caller: Lem Smith LB Flat

Synopsis: (Intro & end) Sides face grand spin —

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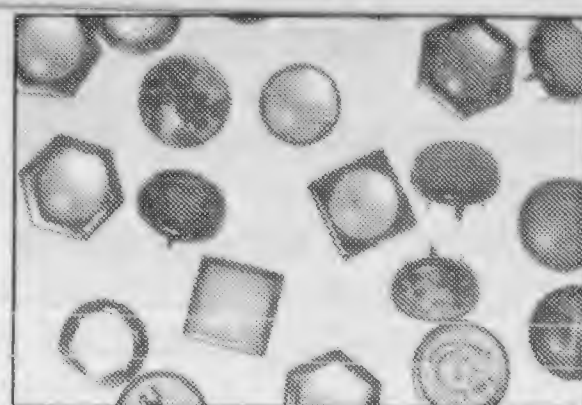
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(Break) Allemande left Alamo style — balance — swing thru forward two balance again — swing thru forward two — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — spin chain thru — girls circulate one place — turn thru — left allemande — weave ring — promenade.

Comment: Well, what do you know, the old round dance to this tune is a square dance recording! Well done with good words during a grand spin introduction. The figure is in the Mainstream category and offers a spin chain thru. Rating: ☆☆☆

HIGHWAY 40 BLUES — Quadrille 824

Key: E **Tempo:** 128 **Range:** HC Sharp LB
Caller: Lee Main

Synopsis: (Break) Circle left — men star right — allemande left — weave ring — swing — promenade (Figure) Square thru four hands — do sa do — swing thru — boys run right — bend the line — right and left thru — ladies lead Dixie style to ocean wave — slip clutch — left allemande — swing corner — promenade (Tag) Sides face — grand square.

Comment: A nice rhythmic release with a good banjo lead. The melody line is not difficult to handle. Figure is Mainstream offering a slip

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the clutch from Dixie style. Lee comes across nicely in the calling department.

Rating: ☆☆☆☆

IF HEAVEN AIN'T LIKE DIXIE — Quadrille 823

Key: D Tempo: 130 Range: HD

Caller: Gary Mahnken LD

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) One and three promenade halfway — down center square thru four hands — circle four halfway — veer to left — couples circulate one time — wheel and deal — pass to center — square thru three quarters

— swing corner — promenade.

Comment: The figure is closely timed and was no problem to the dancers. There are quite a few words for callers to accomplish. Would suggest a listen to determine needs.

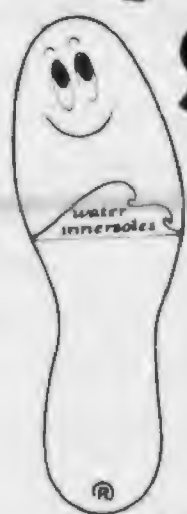
Rating: ☆☆☆

HEY LI LE LI LE — Gold Star 719

Key: E Flat Tempo: 132 Range: HB Flat
 Caller: Dick Barker LE Flat

Synopsis: (Intro & end) Four ladies chain three quarters — join hands make ring — circle left — four ladies rollaway — circle left — allemande left — weave ring — swing — prom-

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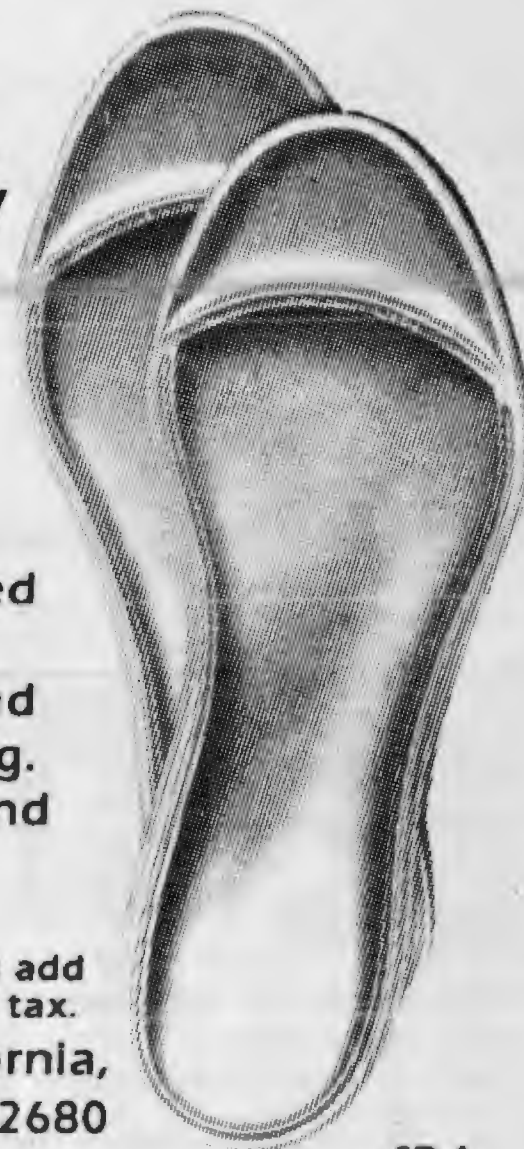
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enade (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads promenade half-way — lead right circle four — break to a line — up and back — right and left thru — pass thru — wheel and deal — center four swing thru — turn thru — swing — promenade.

Comment: A revival of a very successful tune of a few years ago. The music is above average with nice drum breaks and good guitar pickin'. Although not outstanding the figure is workable. Dancers had mixed reactions on this release.
Rating: ☆☆☆

GOOD N' COUNTRY — ESP 310

Key: G

Tempo: 130

Range: HD

Caller: Paul Marcum

LD

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway into middle square thru four hands — right and left thru — veer to left — couples circulate — couples trade — partner trade — boys trade — pick up corner and promenade.

Comment: An unusual bit of choreography that added a little flavor using couples, partner and boys trade. Nice to see a few different movements in singing calls. Music is good and the tune melody-wise seems quite easy to follow.
Rating: ☆☆☆

SOMEBODY SOMEWHERE — Lore 1208

Key: D & E Tempo: 130 Range: HC Sharp

Caller: Don Coy

LD

Synopsis: (Break) Circle left — reverse back single file — men turn in — allemande left — weave — do sa do — promenade (Figure) One and three promenade halfway — into middle square thru four hands — right and left thru — veer left — circulate — ladies trade — bend the line — square thru three hands — swing corner — promenade.

Comment: The calling is clear and distinct. The



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dance movements are Mainstream. Wording seemed slightly rushed in some places. Musically, the recording is above average with a strong resounding beat. Rating: ☆☆☆

boys run right — tag the line — boys hinge — flip the diamond — girls trade — recycle — swing that corner — promenade.

Comment: The caller's pleasing voice makes this dance seem easy to call. The choreography is different and well put together. The tune is average. Music above average.

Rating: ☆☆☆

LOVE ME BACK TOGETHER ONE MORE TIME — Blue Star 2202

Key: F Tempo: 126 Range: HD
Caller: Johnnie Wykoff LB Flat

Synopsis: Walk around corner — see saw own — join hands circle left — boys star right — left allemande — weave ring — swing own — promenade (Figure) Head couples square thru four hands — do sa do — swing thru —

BIG OLE BREW — Quadrille 818

Key: E Tempo: 128 Range: HC Sharp
Caller: Lee Main LA

Synopsis: (Intro) Circle left — walk around corner — see saw own — left allemande —



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weave ring — swing — promenade (Break & end) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle — touch a quarter — walk and dodge — swing thru outside two — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: A fairly unusual melody line in this release that should not throw callers though a slight minor key variance. The figure is Mainstream. Calls are clear and distinct. Music

seems average.

Rating: ☆☆☆

ALABAMY BOUND — Circle Bar C 569
Key: G **Tempo: 128** **Range: HB**
Caller: Phil Kozlowski **LB**

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: A familiar tune to all the dancers. The dance is Mainstream and moved smoothly. Music is average with a good piano man at the

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keyboard. The dancers had mixed reactions but overall were pleased. Rating: ☆☆☆

IF HEAVEN AIN'T A LOT LIKE DIXIE — Blue Star 2199

Key: D **Tempo: 128** **Range: HD**
Caller: Vernon Jones **LC Sharp**

Synopsis: (Break) Circle left — men star right — allemande corner — weave ring — swing — promenade (Figure) Head couples square thru — corner do sa do — swing thru two by two — boys you run — bend your lines — right and left thru — flutterwheel — everybody slide thru — swing corner — promenade.

Comment: This tune seems to be enjoying some popularity. There's a good musical background with a strong beat and it's instrumentally well recorded. The figure is Mainstream and Vernon offers rhythmic calling.

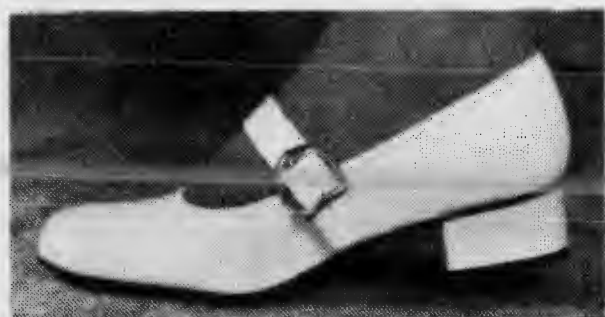
Rating: ☆☆☆

YEARS — Chinook 054

Key: E **Tempo: 128** **Range: HA**
Caller: Daryl Clendenin **LG Sharp**

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — left allemande — promenade (Figure) Four ladies chain across — heads promenade

DIXIE DAISY



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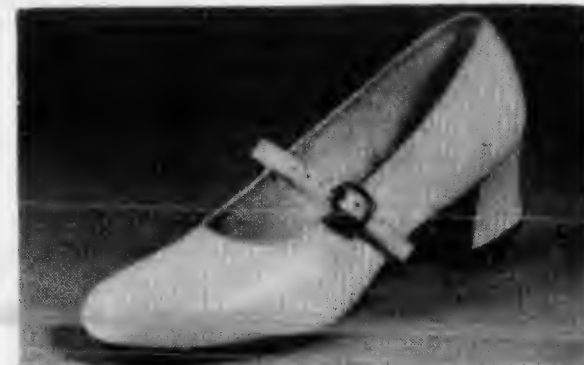
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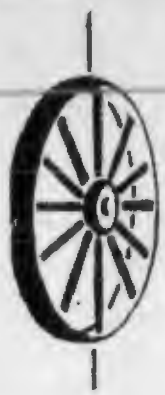
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halfway — square thru four hands — do sa do — swing thru — boys run — half tag — swing — promenade.

Comment: A really nice melody on this release. A fine job of calling with good musical background. The figure offers a half tag and is Mainstream. A record that would seem favorable to use during the middle of the evening.

Rating: ☆☆☆☆

HAZEL EYES — Chaparral 3505

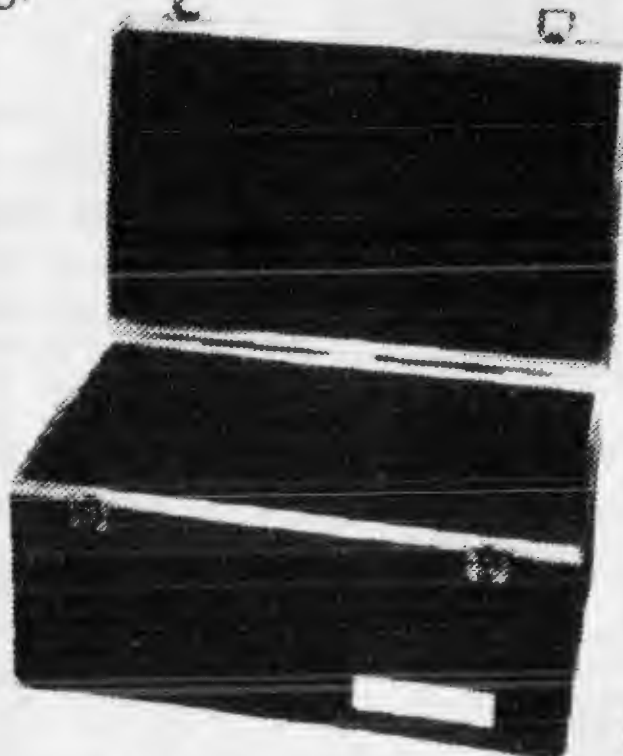
Key: A Flat Tempo: 128 Range: HC
Callers: Ken Bower, Jerry Haag, LC
Beryl Main, Gary Shoemake

Synopsis: (Break) Walk around corner — see saw own — circle left — men star by right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — square thru four hands — right and left thru — veer to left — couples circulate — half tag — trade and roll — pull by — left allemande — come back one promenade.

Comment: This tune should bring back memories for many who have been dancing for a while. The music is good and has a smooth relaxing beat. The boys did a fine job with an average figure that moves well.

Rating: ☆☆☆☆

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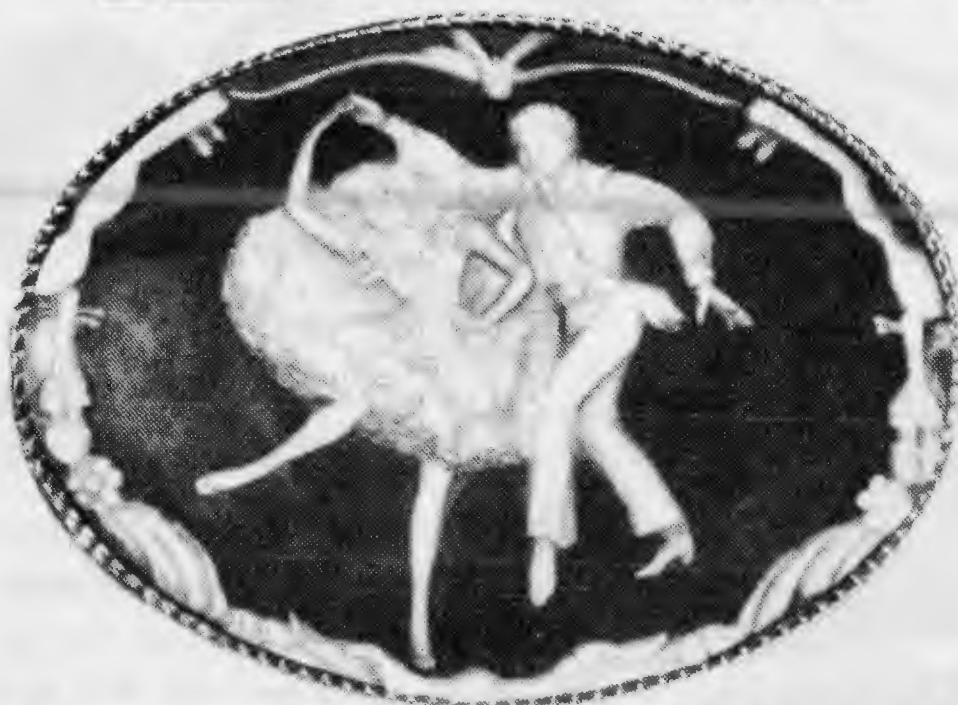
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EVIL ANGEL — C Bar C 567**Key:** E Flat **Tempo:** 128 **Range:** HB Flat
Caller: Ramon Marsch **LB Flat****Synopsis:** (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — left allemande — swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run to right — tag the line one quarter right — wheel and deal — pass thru — U turn back — swing corner — left allemande — promenade.**Comment:** This release has a fine sound musically with a good strong beat and good instrumentation. The figure offers a tag the line, wheel and deal and swing thru as basic moves.
Rating: ☆☆☆**I WOULDN'T CHANGE YOU IF I COULD —
ESP 204****Key:** D **Tempo:** 128 **Range:** HB
Callers: Elmer Sheffield **LC Sharp**
& Paul Marcum**Synopsis:** (Break) Circle left — reverse back single file — men turn in left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — lead to right do sa do — swing thru — boys run right — bend the line — right and left thru — flutterwheel across — sweep one quarter more — pass

thru — swing corner — promenade.

Comment: Nice harmony parts between Elmer and Paul on this release. Music is good and well recorded. The figure is Mainstream and offers a little change in dance movements. Callers will find the tune easy to handle.

Rating: ☆☆☆

WORKSHOP**A1 SERIES — Square Tunes 702-703-704****Caller:** Jack Lasry**Comment:** Clear concise calling on all of these releases. Well timed and well phrased by Jack. These records are recommended for dance practice. Above all they can be heard easily by the dancers. Good music for patter.
Rating: ☆☆☆**A2 SERIES — Square Tunes 801****Caller:** Jack Lasry**Comment:** Jack adds another release in the series offered by Square Tunes. This is in the A-2 grouping and is very clear and well recorded. The timing seems very good and music is low enough to enable all dancers to hear and understand.
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HOEDOWNS

WILDWOOD FLOWER — Blue Star 2204
Key: G **Tempo: 132**
Music: Bayou Ramblers — Guitar, Bass, Banjo,
Fiddle

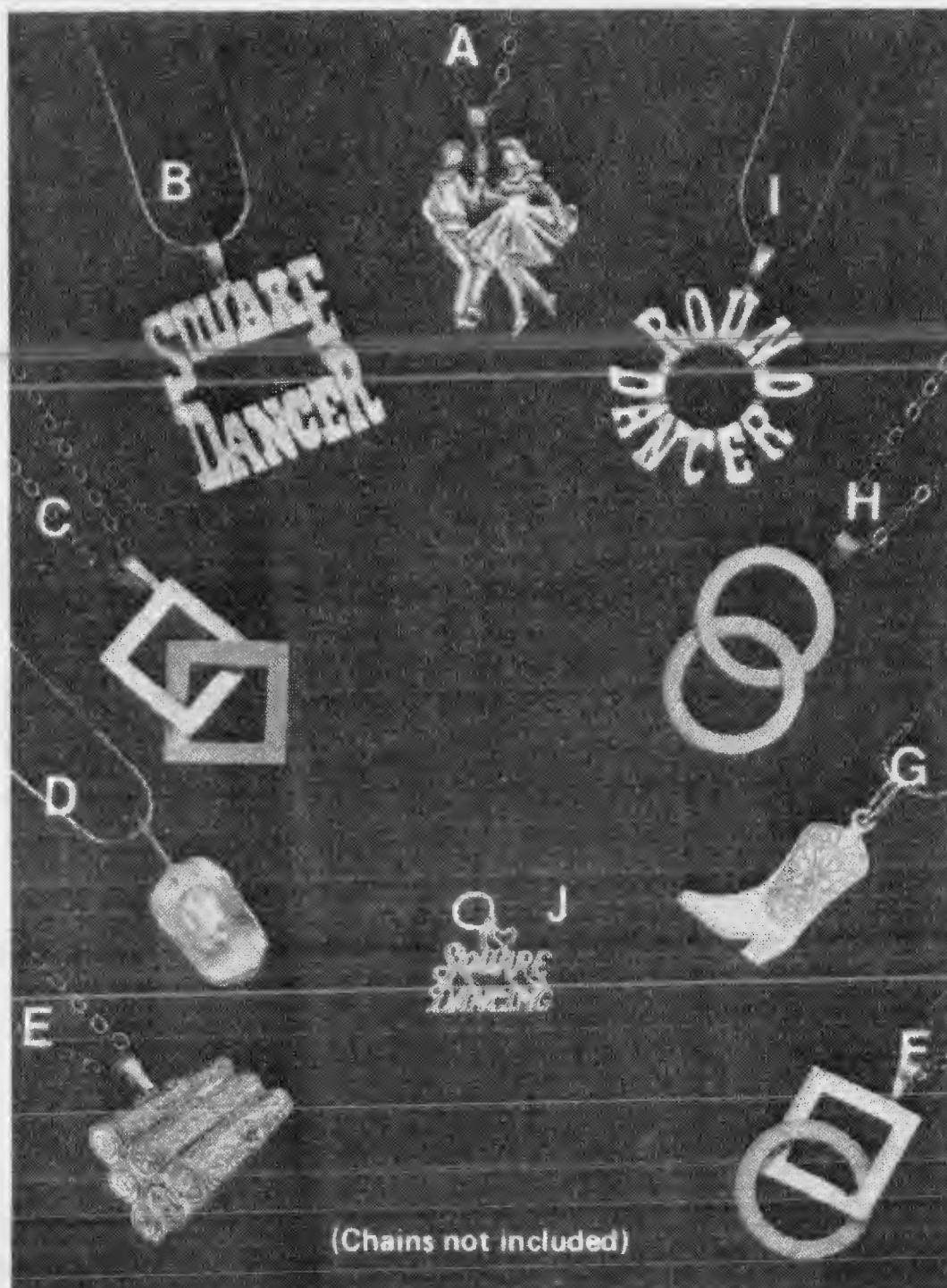
MIDNIGHT — Flip side to Wildwood Flower
Key: D **Tempo: 130**
Music: Bayou Ramblers: Guitar, Bass, Fiddle,
Banjo

Comment: Two traditional Blue Star hoedowns.
Good rhythm and well played. Both of these
tunes could probably find a place in any

caller's hoedown collection. The Wildwood
Flower has more of a melody line than Mid-
night. Rating: ☆☆☆☆

ROSIN DUST — Bob Cat 121
Key: A **Tempo: 132**
Music: H. Craft — Banjo, Fiddle, Bass, Guitar

DOTTIE'S CLOGGIN' BREAKDOWN — Flip
side to Rosin Dust
Key: D **Tempo: 132**
Music: H. Craft — Banjo, Fiddle, Guitar, Bass
Caller: Two good hoedowns with traditional
sound. A strong beat emphasis with a nice



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drive; these two hoedowns will enhance the caller's record collection. Most callers can handle with no problems. Both sides feature banjo and fiddle leads most of the time.
Rating: ☆☆☆☆

DUBLIN' BANJOS — Thunderbird 526

Key: G **Tempo: 132**

Music: The Thunderbirds — Guitar, Banjo, Bass, Piano, Drums

DOWN HOME BOOGIE — Flip side to Dublin' Banjos

Key: C **Tempo: 120**

Music: The Thunderbirds — Guitar, Banjo, Bass, Drums, Piano

Comment: Dublin' Banjos has a strongly accented beat with a banjo lead. It is a well recorded hoedown that was enjoyed more than Down Home Boogie. The Down Home Boogie seems just a little far out and some callers may have difficulty with it. Too much instrumental fantasy. Dublin' Banjos is the preferred hoedown choice of this reviewer.
Rating: ☆☆☆

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Key: B Flat **Tempo: 128**

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EIGHT'R FROM DECATUR — Flip side to Air-mail Special

Key: F **Tempo: 128**

Music: Kalox Rhythm Boys: Banjo, Bass, Guitar, Piano

Comment: Two hoedowns that are quite different. A really unusual intro on Airmail Special, making the caller wait. It has quite a modern, jazz sound. Eight'R from Decatur is also different. Callers, take a listen to hear if they are your type. **Rating: ☆☆☆**

EASTBOUND — Kalox 1281

Key: G **Tempo: 132**

Music: Kalox Rhythm Boys: Guitar, Bass, Piano, Banjo

COOKIN' CABBAGE — Flip side to Eastbound

Key: A **Tempo: 128**

Music: George McHan Quintet: Banjo, Guitar, Piano, Bass

Comment: Of the two releases this reviewer prefers Cookin' Cabbage for patter use. It offers a banjo lead and Eastbound a guitar. Tempo is quite different on the two sides. Good Instrumentalists on both sides. **Rating: ☆☆☆**

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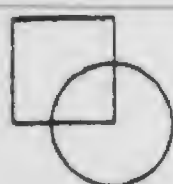
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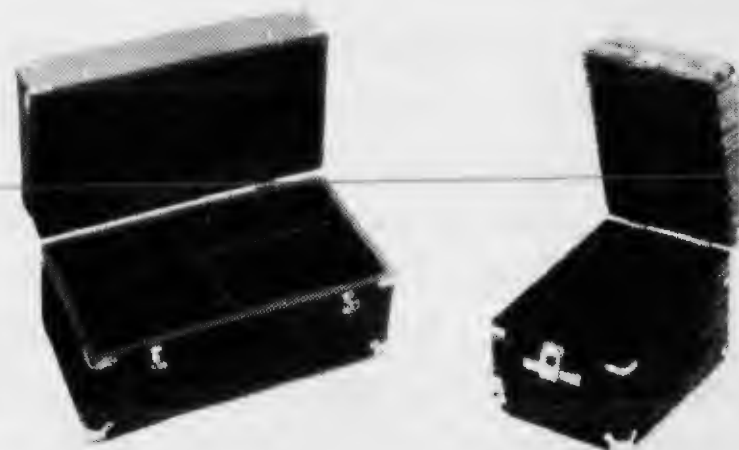
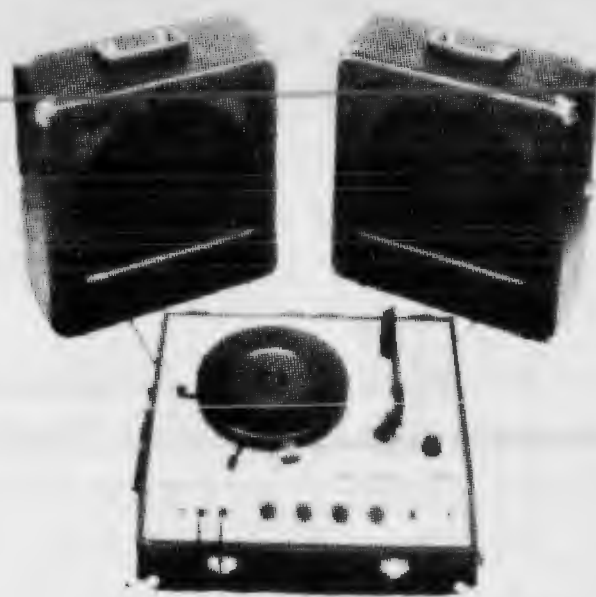


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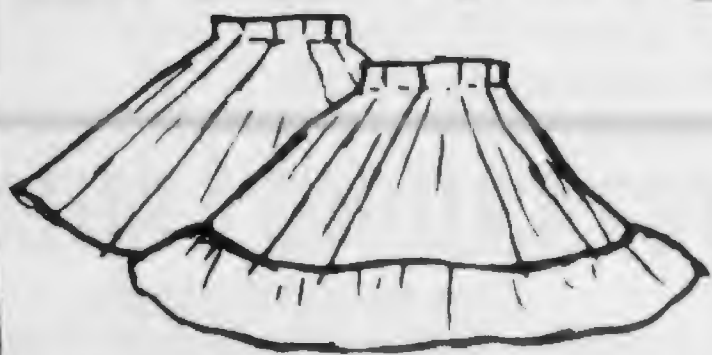
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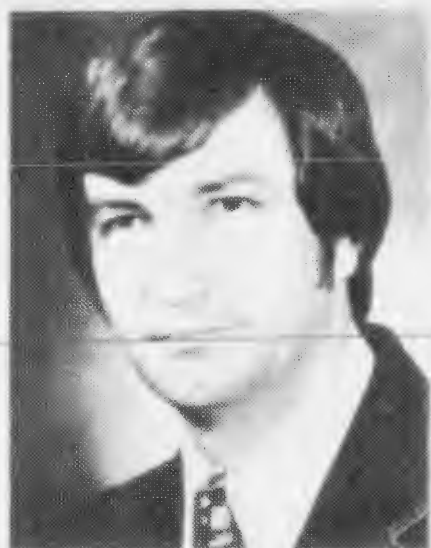
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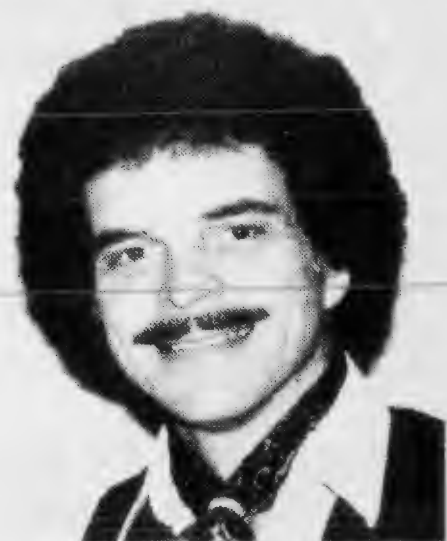
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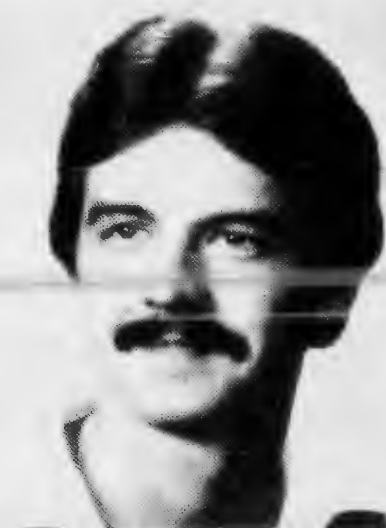
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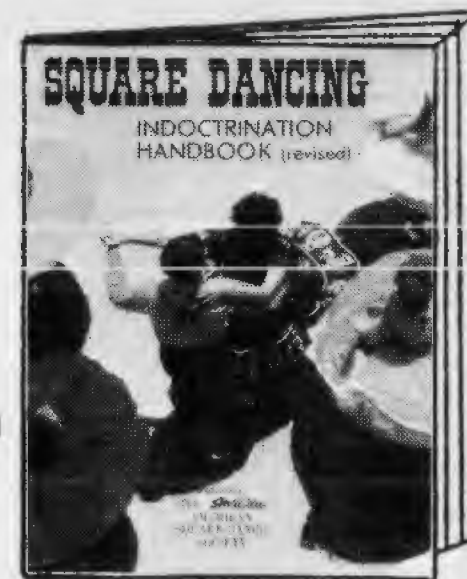
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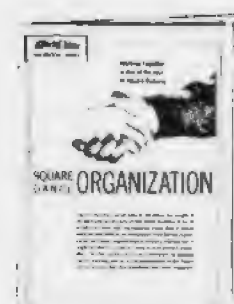
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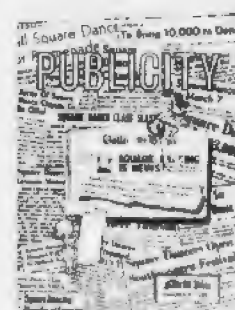
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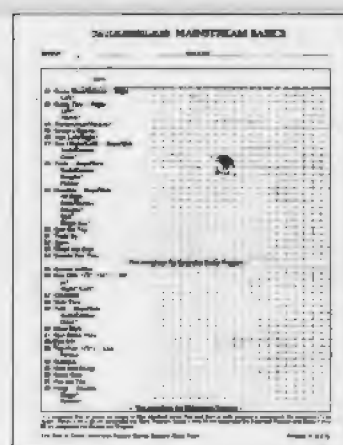
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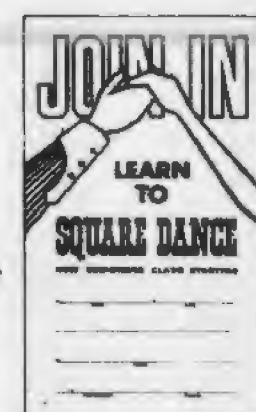
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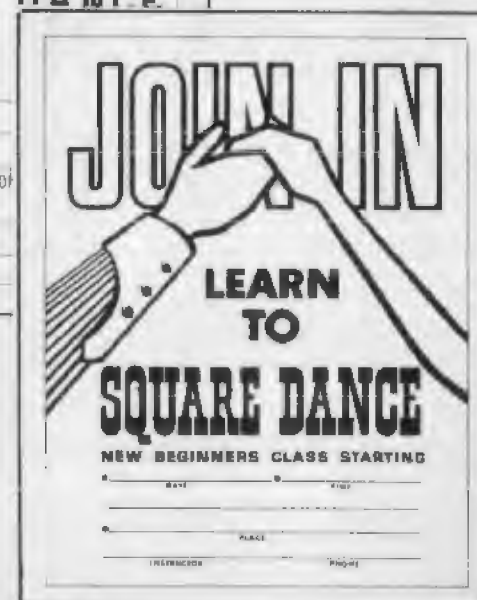
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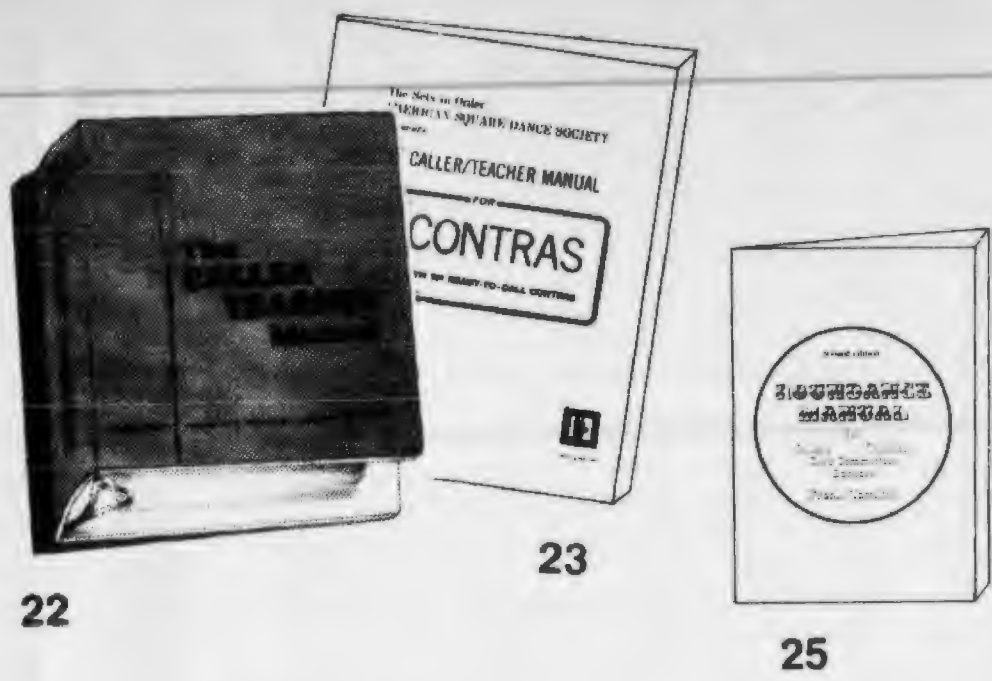
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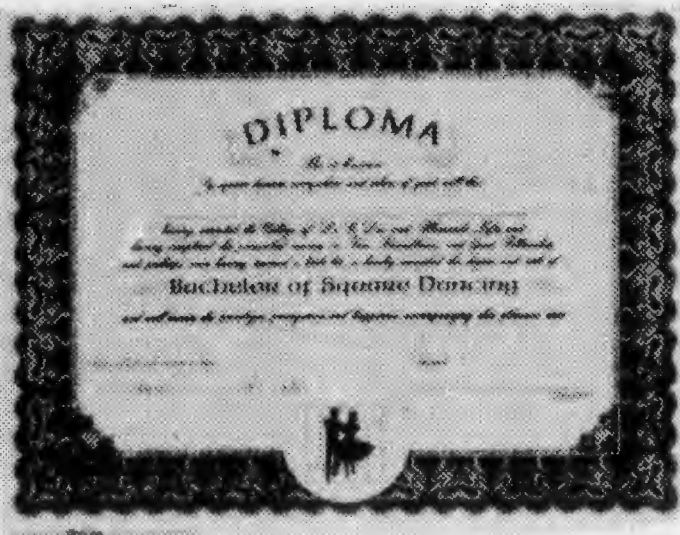
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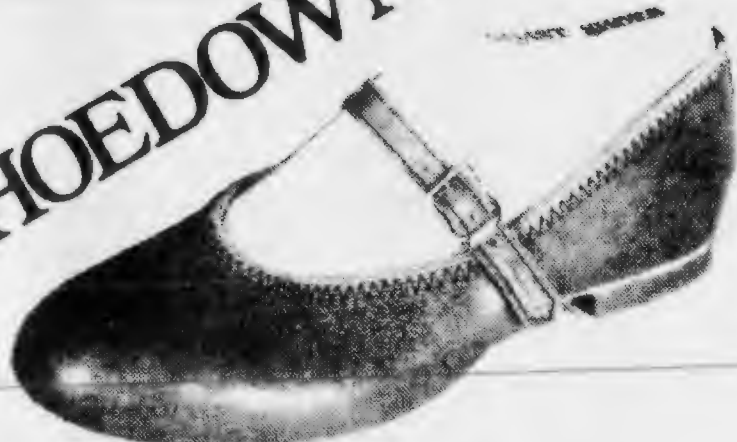
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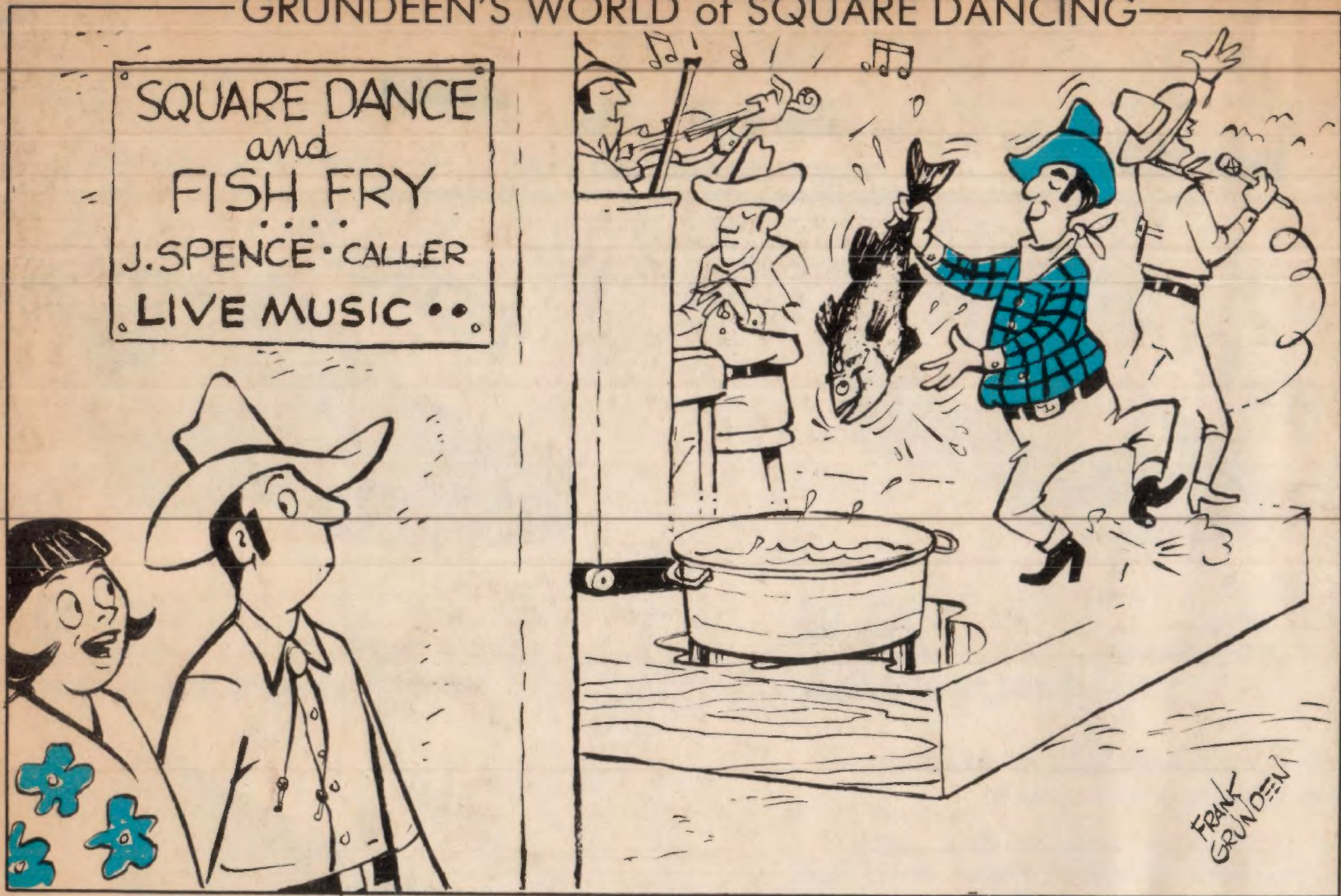
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